

MUSICAL AMERICA

MARCH 25

1937

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WELCOMED in NEW YORK

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LAURITZ
MELCHIOR



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THE STORY OF THE CINCINNATI SYMPHONY

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(TOWN HALL, FEB. 14, 1937)

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'FAUST' IS CHOSEN TO OPEN OPERA'S SPRING SEASON

Pattison Discusses Plans for Metropolitan Popular-Priced Series at Meeting of Opera Guild

Date Expected to Be May 3

Damrosch Opera a Novelty—Repertoire Includes Two Works in English—Guild Plans Opera Endowment Reserve

PENDING an official announcement of the Metropolitan Opera Association's plans for its Spring Season, said to be forthcoming within ten days, Lee Pattison, director of the popular-priced series, disclosed that the season was expected to open on May 3, with Gounod's 'Faust'. Mr. Pattison, discussing plans for the season at the annual meeting of the Opera Guild in the Hotel Pierre on March 16, said that he hoped the opening would occur on the date announced, but that postponement might be found necessary.

As already revealed, a novelty will be the premiere of Walter Damrosch's third opera, 'The Man Without a Country', with a libretto by Arthur Guiterman founded upon Edward Everett Hale's story of the same name. Another novelty is under consideration but is not yet definitely decided upon, owing to a question of royalties and translation. 'The Bartered Bride' and 'Gianni Schicchi' will be sung in English, and Wagner's 'Lohengrin' will be the first German work to be offered in the spring season. Among other works said to be scheduled are 'Carmen', 'Samson and Delilah', 'La Traviata' and 'Cavalleria Rusticana'. The personnel of the company will include singers who appeared last spring as well as others chosen during auditions now being held.

Endowment Fund Planned

A plan to set aside \$10,000 saved by the Metropolitan Opera Guild as a nucleus of an endowment fund for the Metropolitan Opera Association was announced by Mrs. August Belmont, chairman of the guild, at the meeting. Arrangements for the inauguration of this fund, to be known as the Metropolitan Opera Endowment Reserve, are to be made by a committee of six consisting of a chairman and two other members of the board of directors of the guild and the Metropolitan Opera Association.

The management recently began an intensive campaign to drive ticket speculators from the sidewalk in front of the opera house by hiring a special guard and appealing to the city authorities for assistance. A warning notice was posted on the billboards on the outside of the theatre.

Elektra in Concert Form Stirs New York



Bert Lawson

Artur Rodzinski (Right), with Three of the Soloists in the New York Philharmonic-Symphony's Performances of Strauss's Music Drama. From the Left, Enid Svantho, Who Sang Klytemnestra; Charlotte Boerner, the Chrysothemis; and Rosa Pauly, Whose Achievement of the Title Role Resulted in a Personal Triumph

THOUGH presented without action, costumes or scenic investiture, and curtailed for the purposes of a concert performance, Strauss's 'Elektra' stirred to tumultuous enthusiasm the audiences which heard it in Carnegie Hall on the evening of March 18 and the afternoons of March 19 and 21. The condensation was made by Artur Rodzinski, who prepared and conducted the three performances as part of the regular schedule of the New York Philharmonic-Symphony. Soloists under his baton were Rosa Pauly, soprano, as Elektra; Charlotte Boerner, soprano, as Chrysothemis; Enid Svantho, soprano, as Klytemnestra; Frederick Jagel, tenor, as Aegisthus; Julius Huehn, baritone, as Orestes; and Abrasha Robofsky, baritone, who sang the few phrases of Orestes's Preceptor.

To Mr. Rodzinski and the magnificent orchestra must go first credit for performances that were superb in their glowing sonorities and in their cumulative, climactic power. Conviction, care, fervor and an assured command of the resources marshalled for his projection of the score, characterized the conductor's achievement of his exhausting and exacting task. The work of preparation had been thorough and the orchestra was magnificently responsive. The partitur was realized with a fullness and richness as well as a clarity of definition scarcely to be expected from even the best body of players in the pit of an opera house. In addition to its staggering dramatic impact, 'Elektra' was given the splendor of sound that is primarily the glory of the symphony orchestras.

These laurels properly bestowed on the conductor and the instrumental ensemble, praise of no everyday character must be heaped upon the soloists. Though she was by no means alone in carrying to striking success the vocal aspects of the three performances, Rosa Pauly swept her audiences along with

her in a theatrical realization of the title role that was little short of astounding, considering that this was what it was, a concert portrayal, issuing from a platform bare of any of the paraphernalia that go to build stage illusion. This reviewer had heard Miss Pauly repeatedly abroad in both 'Salome' and 'Elektra', as well as in parts less suited to her—among these latter, Senta in a "modern clothes" perversion of 'Der Fliegende Holländer', and Donna Anna in 'Don Giovanni'—but had never found her so expressive and so convincing as she was in the concert that introduced her to the American public on March 18.

It has been noted that this was a performance without action. But it was not one without acting. Miss Pauly acted every minute, even to the heaving of her breast when she sat down and another of the cast took over the battle of the voices against the Straussian orchestra. She did not gesture; but by inclinations of the head or body, by her swaying, her way of leaning forward or recoiling, by her play of facial expression and by the now stoney, now frenzied, now sneering look in her maniacal eyes, she conveyed an almost incredible amount of the drama. Even the dance was suggested by slight rhythmic tossings of the head. Her voice, of course, bore the brunt of her achievement in making Elektra a living person and the horrendous tragedy a living thing. If not a beautiful voice, as voices go, it was one responsive to inflection and capable of great intensification. Moreover, it was a voice to withstand hard usage; and Elektra, as this concert version emphasized perhaps even more than performances with full stage action, must take more punishment, vocally, than any of the Brünnhildes.

Others of the cast, notably Miss Svantho, also paralleled their delivery

(Continued on page 30)

N. Y. PHILHARMONIC EXTENDS SEASON; MAY MAKE TOUR

Orchestra Schedule Lengthened to Twenty-eight Weeks Next Year—Enesco to Be One of Two Guests

Soloists Announced

Mexico and Cuba in Proposed Post-Season Itinerary with Chavez Conducting—Guaranty Fund Sought—Four Changes in Board

AN extension of activities for the New York Philharmonic-Symphony next year, recently announced, will include an increase in the subscription season from twenty-four to twenty-eight weeks and a possible tour to Mexico and Cuba as a post-season excursion.

John Barbirolli, permanent conductor of the orchestra, will lead all of the concerts except those occurring during his rest period of a month in mid-season. A fortnight of that interval will be given to Georges Enesco, composer-conductor, who has appeared in that capacity during the current season. A second guest composer-conductor to take the second two weeks is yet to be announced.

The post-season tour, first proposed by a member of the orchestra personnel during the recent conductorship of Carlos Chavez, Mexican composer and conductor, will be under the direction of Mr. Chavez. Thirteen concerts will be given in Mexico, eight of which will take place in Mexico City and the remainder in various other centres. Three concerts will be given in Havana.

Realization of the projected tour is conditional upon the underwriting of a \$75,000 guaranty fund. The estimated cost of the trip is \$125,000. The probable box office return would be about \$40,000 or \$50,000. It is believed that the Mexican Government might make special allowances for travel in that country.

Many Soloists to Appear

Twenty-four soloists have already been engaged for the next season: the sopranos Kirsten Flagstad and Beal Hober, the latter singing the Immolation Scene from 'Götterdämmerung' under Mr. Enesco; Richard Bonelli, baritone, who will sing Amfortas in the first act of 'Parsifal' together with the Metropolitan Opera Chorus during Easter week; Walter Gieseking, Josef Hoffmann, Vladimir Horowitz, Mischa Levitzki, Eugene List, Guiomar Novaes, Artur Rubinstein, and Ernest Schelling, pianists; the British duopianists, Ethel Barlett and Rae Robertson; Abram Chasins, American composer as soloist in his own Piano Concerto; Mischa Elman, Georges Enesco, Jascha Heifetz, Yehudi Menuhin, John

(Continued on page 30)

ST. LOUIS HEARS WORLD PREMIERE

Ornstein's 'Nocturne and Dance'
and Thiriet's 'Poème' Led
by Golschmann

ST. LOUIS, March 20.—Two world premieres were given by the St. Louis Symphony under the baton of Vladimir Golschmann in two recent orchestra concerts. They were first performances of Leo Ornstein's 'Nocturne and Dance', given by invitation of the League of Composers, of which Mr. Ornstein is a member, and Maurice Thiriet's 'Poème' for small orchestra, written for and dedicated to Mr. Golschmann.

The Ornstein work was heard at the fourteenth pair of concerts on Feb. 12 and 13, and revealed the composer-pianist in a less controversial light than he has exhibited upon previous occasions. The 'Dance' was especially enjoyable. Other works performed at these concerts were by Glinka, Weinberger, and Brahms, who was represented by his Third Symphony, read with fervor by Mr. Golschmann.

'Poème' a Versatile Work

At the fifteenth pair of concerts on Feb. 26 and 27, the Thiriet 'Poème' was played, and left no doubt as to the versatility and ability of the composer in creating a distinct atmosphere. The melodic content was both of color and beauty. Mr. Serkin was soloist at these concerts in the Beethoven Concerto No. 5 in E Flat. He showed masterful knowledge of the keyboard and his musicianship carried the performance to great heights. Works by Weber, and Stravinsky completed the program which was admirably conducted by Mr. Golschmann.

Closely following on Feb. 14, Moriz Rosenthal appeared as soloist at the third annual pension fund concert. The purely orchestral works were Liszt's 'Les Preludes', and Beethoven's Overture to 'Egmont'. The venerable Mr. Rosenthal astounded his audience with his remarkable technique and interpretation of the Chopin Concerto No. 1, in E Minor, and 'Hungarian' Fantasy of Liszt. He also offered a group of solos and his own 'Viennese Carnival'.

Joan Gale, aged ten, was soloist at the fourth children's concert on Feb. 11 when she essayed the first movement, Allegro, from Mozart's Piano Concerto in A, K. 488. Having won the right to appear by competition, she acquitted herself nobly before an audience of 3600. Orchestral selections included works by Bach, Tansman, Saint-Saëns,

BACH CHOIR PREPARES FOR ANNUAL FESTIVAL

Four Cantatas, New to Bethlehem,
to Be Given — Roster of
Soloists Announced

BETHLEHEM, PA., March 20.—The Bethlehem Bach Choir of 265 voices is making extensive preparations for the thirtieth Bach Festival to be held in the Packer Memorial Chapel at Lehigh University on May 28 and 29.

For the Friday program, of the six cantatas selected by Dr. Bruce Carey, conductor, four are new to Bethlehem audiences. These are: 'The Heavens Declare the Glory of God', 'Blessed Jesus, Priceless Treasure', a solo cantata; 'Out of Darkness', and 'God Is My King', two cantatas written when Bach was but twenty-two years of age,



Kubey-Rembrandt
Leo Ornstein

Tchaikovsky, and the premiere of Albert Verley's 'Dawn'.

HERBERT W. COST

STOKOWSKI TO APPEAR IN MOVING PICTURE

Conductor Will Star with Deanna
Durbin—Tiomkin Writes Score
for 'Lost Horizon'

HOLLYWOOD, March 20.—Leopold Stokowski, erstwhile conductor of the Philadelphia Orchestra, seems to have hurdled the contract he was supposed to have had with Paramount, and is being groomed for a starring role in Deanna Durbin's forthcoming Universal picture. He will conduct an orchestra, play the piano and the organ, arrange the score, and also be himself in the film, as the discoverer of Deanna's talent. His part will be second to the star's in film footage.

In Columbia Pictures' recently released 'Lost Horizon' Dimitri Tiomkin has succeeded in creating a musical score that will interest those who seek the descriptive in music. The picture calls for music of wide divergence, from the spiritual note of a monastery to a thrilling airplane ride across Asia; and the musical score which Mr. Tiomkin has concocted succeeds in heightening the effect. Max Steiner is musical director for this Ronald Colman vehicle.

Sol Lesser has recently returned from Europe, where he placed Oskar Straus under contract to write the music and arrange the score for Bobby Breen's new picture, 'Little Boy Blue', which will be soon in the making. Straus will be on his way to America shortly.

H. D. C.

and 'Out of Darkness Call I, Lord, to Thee'. The other two, to be sung on Friday, are 'Sleepers, Wake', given in 1920 last, and 'Now Hath Salvation', sung in 1918. Five chorales will also form a part of Friday's program.

On Saturday the Mass in B Minor will be given in complete form by the Bethlehem Bach Choir for the thirtieth time.

The following soloists have been engaged: Louise Lerch, soprano; Grace LaMar and Lillian Knowles, contraltos; Arthur Kraft, tenor, and Julius Huehn, bass. Miss LaMar and Miss Knowles are new soloists. At the organ will be Dr. T. Edgar Shields, who has held that position for almost thirty-five years. The accompanist will be Ruth Becker Myers. The Moravian Trombone Choir will assist in announcing the sessions with chorales from the ivied steeple of the Memorial Chapel.

LANGE CONDUCTS NEW MUSIC IN CHICAGO

Works by Borowski, Oldberg,
Luening Performed by
Symphony

CHICAGO, March 20.—The illness of Frederick Stock kept him from conducting three concerts of the Chicago Symphony. In his place Hans Lange, associate conductor, officiated, presenting the same programs Mr. Stock had originally outlined. Dulcie Frantz appeared as soloist at the concerts of March 4 and 5. The program:

Sinfonia to Church Cantata, 'Am Abend
der daseibigen Substanz'.....Bach
Suite No. 2, B Minor.....Bach
(Flute obbligato by Ernst Liegl)
Symphony No. 2, E Minor.....Borowski
(First performance in Chicago)
Concerto for Piano, G Major (Köchel
455).....Mozart
Mr. Frantz
Palm and Fugue, from 'Schwanda'
Weinberger

Mr. Stock was taken ill suddenly, and Mr. Lange was forced to acquaint himself with the scheduled program in one rehearsal. The result, however, bore no traces of unpreparedness or uncertainty. Felix Borowski might well have felt qualms in having his new symphony entrusted to a conductor who had had no opportunity to study the score, yet the performance had an exceptional quality of brilliance and excitement that carried the new work to an outstanding success. As in his first symphony, which Mr. Stock played four years ago, Mr. Borowski has written music that fits perfectly into the symphonic pattern. It is ingratiating and charged with rhythmic life, and attains a degree of expressiveness rare in a contemporary composer. The erudite and gifted Chicagoan was called to the platform repeatedly by a public which for many years has enjoyed not only his excursions into the creative field, but has profited and learned from his encyclopaedic program notes.

Frantz Plays Mozart

Dulcie Frantz made his third appearance as soloist at these concerts, and again aroused the enthusiasm with which he had been greeted on previous occasions. His playing of Mozart was of admirable restraint, clean-cut in outline, and sure and clear in technique. The two Bach compositions on Mr. Lange's list were delightfully played, though the closing 'Schwanda' excerpt might have profited from a greater degree of abandon.

Mr. Lange again conducted on March 11 and 12, with no soloist. The program:

Two Symphonic Sketches.....Luening
(First performance in Chicago)
Les Eolides.....Franck
Symphonic Poem, 'The Sea', Op. 47.....Oldberg
(First performance)
Symphony No. 10, C Major.....Schubert

As an example of program-making this was not memorable. The two symphonic sketches of Otto Luening left negative impressions: Perhaps they would have fared better at a later moment in the program. Franck's 'Les Eolides' is little more than pleasant music, with a strong 'Tristan' accent in its thematic material. Arne Oldberg's new symphonic poem 'The Sea', met with public approval, as well it might, for it is sound music, romantic in outlook and substance, and flawlessly expert in setting forth its picture through the orchestral apparatus. Schubert's C Major was an oasis in an island of unfamiliarity, though not as extensive an oasis as it customarily is, since Mr. Lange's tempi were decidedly not on the 'heavenly lengths' side.

Mischa Mischakoff was the soloist at the Tuesday concert of March 9, Mr.



Keystone

Arne Oldberg

Lange again conducting. The program:

'Baba-Yaga', Op. 56.....Liadow
'The Sirens', Op. 33.....Glière
Trio, A Minor, Op. 50.....Tchaikovsky
(Transcribed for modern orchestra by
Frederick Stock)
Jane Anderson at the piano.
Concerto for Violin, No. 1, G Minor,
Op. 26.....Bruch
Mr. Mischakoff

Mr. Mischakoff's reading of the Bruch Concerto was an object lesson to all the assembled students, as well as a joy to lovers of the violin. Ever a fine artist, the concertmaster has broadened and matured notably in the past season or two. Though Mr. Lange had not much time to familiarize himself with Mr. Stock's complex setting of the Tchaikovsky Trio, the result was a performance of verve and quality that suggested other conductors than the transcriber might profit from Mr. Stock's labors to give a more eloquent and fitting frame to one of the Russian composer's most notable productions.

ALBERT GOLDBERG

National Orchestra Association Gives Private Hearing of Bonner Score

An invitation performance of excerpts of the score of the opera, 'The Gods of the Mountain', by Eugene Bonner, was given by the National Orchestral Association under the baton of Leon Barzin, in Carnegie Hall on the morning of March 8. Solo parts were sung by Joan Peebles, contralto; Brooks Dunbar, tenor; and Daniel Harris and Richard Hale, baritones. The plot was outlined by Ian Keith, now appearing as Bolingbroke in Maurice Evans's production of Shakespeare's 'Richard II' at the St. James Theatre.

Flagstad to Sing in Covent Garden 'Ring'—Returning to Metropolitan

On completion of her post-Metropolitan concert tour on May 11, Kirsten Flagstad will sail for London, where she will sing at Covent Garden in performances of the 'Ring' and 'Tristan and Isolde'. She will also give a recital at Albert Hall. The remainder of the summer she will devote to a vacation, returning to this country on Oct. 3. During the 1937-38 American season she will sing at the San Francisco and Chicago Opera houses, in addition to making a concert tour and filling her Metropolitan engagements. Arrangements have been made for her to make a long tour of Australia during the summer of 1938. She will make about forty appearances during this tour.

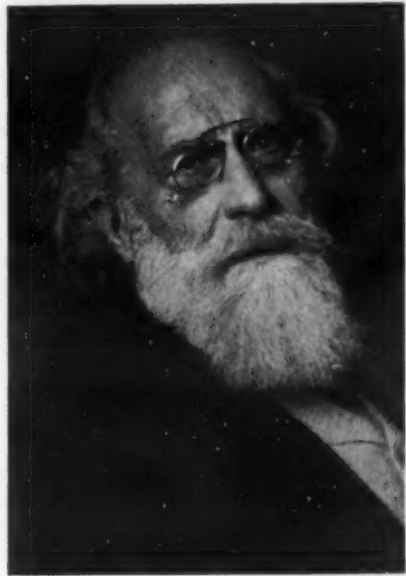
CROATIAN OPERA HAS PREMIERE IN OLMÜTZ

Josef Mandic's 'Mirjana', Based on Slavic Legend, Is Conducted by Budik, with Cervinkova in Title Role—Vienna State Opera Presents Novelty

By DR. PAUL STEFAN

VIENNA, March 10.

Josef Mandic, a Croatian composer, who is living in Prague (and is active there besides as a distinguished lawyer), after various symphonic works has composed an opera, 'Mirjana', which was performed for the first time in Olmütz on Feb. 20 with great success. The book is based on a Croatian popular legend which makes plain the mystical belief of the southern Slavs in the ineffectualness of physical death. Mirjana, a young



Beuhlmeyer
Dr. Wilhelm Kienzl, Honored on His Eightieth Birthday

girl dies of an illness—but her bridegroom, who has been loved by another for a long time, has had to promise her just before the end to pause at her grave during his bridal procession. He does more than that: He descends into the grave and sees the dead one alive—but when he emerges into daylight again after a short time, bride, wedding procession, everything, has disappeared—for he had been missing for a hundred years. He is greeted as a masquerader at the carnival ball of the beautiful and coquettish Countess Mira, in whom he thinks he recognizes Mirjana. The two set out on a trip around the world, but a lover of the beautiful woman goes along on this journey as stoker on the ship. His hour, too, is drawing nigh. In a quarrel he is killed by the peasant lad with whom Countess Mira had been in love for a few months. Then the young man, twice disappointed by fate, delivers himself over to the authorities. Mandic's music makes use of national motives, but speaks a quite-modern operatic language otherwise, allied with that of a Schreker, perhaps. Full of substance, glowing with color, the delicate work reveals a good musician; yet it will probably be necessary to cut it here and there in order to attain greater precision. In the commendable performance of the Olmütz Theatre, under the leadership of J. Budik, the beautiful and talented singer Cervinkova was impressive as Mirjana.

The Opera of Bratislava, a Czech theatre, has been giving guest perform-

ances of the 'Bartered Bride' and 'Jenufa', both of which are familiar to America.

In Vienna the eightieth birthday of the composer Dr. Wilhelm Kienzl, has been celebrated in both opera houses and in various concerts.

The State Opera is clearly feeling the absence of Bruno Walter, who, just before he left Vienna for three months, conducted a newly rehearsed 'Don Pasquale'. Since that time the State Opera has given a very beautiful 'Ring', for the most part with Hans Knappertsbusch on the conductor's stand.

As a novelty, the State Opera has given a one-act opera, 'Die Sühne' ('Atonement'), by Wenzel-Traunfels, fashioned after a play by Theodor Körner, who a century and more ago seems to have had a presentiment of the subjects of naturalism. The music carries on only a sort of conversation in accompaniment to the drama. It is by no means easy and likewise does not make it easy for the singers who have to support the three roles, a woman between two hostile brothers. Karl Alwin conducted the work. On the same evening the very pretty ballet 'Klein Idas Blumen' ('Little Ida's Flowers'), by Paul August von Klenau, was enthusiastically welcomed back into the repertoire.

Verdi and Wagner Revived

The programs of the Volksoper have presented operas from the middle period of Verdi and Wagner music dramas as far as 'Walküre'.

One theatre is giving the American operetta 'Rosemarie' and attracting large audiences; the work was previously unknown in Vienna. Another, a sort of cabaret, is performing opera for audiences of less than fifty listeners. (If there were fifty, the undertaking would need a theatre instead of a cabaret concession). There is, of course, no orchestra, only a piano, but very good performers of it. Among interesting works performed have been 'Spiel oder Ernst', by Reznicek, and 'Mi-Carême', by Brandts-Buys.

Among artists from America have been the conductor Louis Hénicot, a brother-in-law of Alexander Kipnis, who made a very good first showing

with a difficult symphonic program; the excellent pianist Nadja Reisenberg; the chamber musician Louis Bailly, who, together with the able pianist Genia Robinor, played sonatas for viola and piano. Singers have included Christopher Hayes, who has made marked progress, especially in voice technique; and the negro baritone Jules Bledsoe, whose singing of spirituals, especially, met with approval. In the dance field, there have been pleasurable recitals by Kreutzberg and by a highly skilled group of dancers of the city of Florence.

Bronislaw Huberman recently gave a brilliant concert, and then left Vienna for almost a year; he will spend the greater part of this time in America and Australia. In November, according to his agreements, he will again appear in Palestine with Toscanini.

Feodor Chaliapin also was here to give what was described as a farewell concert. Paul Ludikar, formerly a singer at the Metropolitan in New York, has given a recital, devoted to contemporary songs, with prominence given to those by Czech composers.

In Memory of One of Vienna's Idols



Wide World

Felix Weingartner (Above) Conducted a Johann Strauss Festival Concert in the Great Music Hall in Vienna on Feb. 15, Celebrating the Seventieth Anniversary of 'The Blue Danube' Waltz, and (Right) Celebrants Looked on While Edmund Eisl, Composer, Laid a Wreath at the Base of the Statue of the Waltz King



Wide World

AUSTRIANS HONOR TOSCANINI AT 70

Salzburg Square May Bear His Name — Plan New Stage for Festspielhaus

VIENNA, March 10.—The seventieth birthday of Toscanini on March 25 will bring to the conductor a series of honors. Averse though he is to festivities of the kind, the modesty of Toscanini will not be permitted to deprive the Austrian State nor the province and City of Salzburg from showering on him expressions of gratitude. The Viennese publishing house of Herbert Reichner, which published my biography of Toscanini, is bringing out for his birthday a third edition, brought down to date, and, besides, a Toscanini picture book which will contain photographs illustrative of the conductor's Palestine visit.

Mr. Toscanini's support is being sought for a new plan to alter the Salzburg Festspielhaus, which the Salzburg provincial head, Dr. Rehrl, made public

several days ago. He has subjected all the projects known up to this time to sharp criticism, concerned for the most part with their high costs. In contrast to this the project which Dr. Rehrl has worked out is very simple and inexpensive. He uses the present stage, which was too small as such (and likewise the orchestra pit) for enlarging the auditorium, and sets up at the opposite end (heretofore in an unobtrusive annex) a large new stage and orchestra pit—the latter twice as large as at present, the stage of such dimensions as to conform exactly to the stage of the Vienna State Opera. In this way it would be possible to use new mountings of the Salzburg Festival at the Vienna State Opera and Vienna settings in Salzburg. The project calls for the purchase of a square adjoining the Festival Hall, which is to be called the Toscanini Square. Another square near the Festival Hall is named after Max Reinhardt.

PAUL STEFAN

Metropolitan Opera Club Honors New Members

Seventy-two members of the Metropolitan Opera Club honored three new members at a dinner at the club's quarters in the opera house on March 10. The newly-elected honorary members are Paul D. Cravath, president of the Metropolitan Opera Association; Edward Johnson, general manager, and Edward Ziegler, assistant general manager. Mr. Johnson thanked his associates in a brief address. The other two were unable to attend. Mr. Cravath had sailed from New York a few days earlier, and Mr. Ziegler was ill.

AMERICA'S NOTABLE ORCHESTRAS

V.

THE CINCINNATI SYMPHONY

A Product of an Old and Distinguished Culture with Germanic Leanings

By RONALD F. EYER



EUGENE GOOSSENS
Who Became Conductor in 1931

THE Cincinnati Symphony Orchestra sprang from one of the oldest and richest musical cultures in this country. A community with so large a proportion of German population as Cincinnati could no more endure without its Liederkrantz, band concerts and house music than it could without its Biergärten. So it is not surprising that as early as 1800 the metropolis on the Ohio, the gateway city to the old South, was already invoking Euterpe and competing seriously in musical awareness with such oases of cultivation as Boston and New York.

The orchestra, however, was a later development. Things of moment had been going on for nearly fifty years before the symphony came upon the scene to crown the existing glories. The first major event was the German Sängerfest in 1849. From various parts of the country the German singing societies united for the first time at this performance in Cincinnati to sing the music of the Fatherland. A permanent organization derived from this conclave and the festivals were perpetuated.

Twenty-three years later the inevitable Theodore Thomas came to the city with his famed itinerant orchestra. Overtures were made to him to incorporate his ensemble in a scheme to produce a national American festival in Cincinnati, including both choral and symphonic music. Thomas agreed, and the first festival took place the following year, 1873. It was a great popular success. So great that for the next festival, two years later, the permanent Cincinnati Biennial Musical Festival Association, operative today, was created, and two years after that a large auditorium was built to house the performances. Theodore Thomas, who meanwhile had founded and become conductor of the Chicago Orchestra, continued to conduct the festivals until 1904 and the Chicago Orchestra succeeded his former touring orchestra as the instrumental contingent. Upon Thomas's death in 1905, the festivals passed into the hands of Frank Van der Stucken, and the orchestra became that of the Cincinnati Symphony.

Orchestral music, in its own right, made its first appearance in Cincinnati in a series of concerts carried on for several years during the latter third of the Nineteenth Century by an orchestra of forty men conducted by Michael Brand. This group became the nucleus of the full symphony orchestra operative under the auspices of the Cincinnati Orchestra Association Company during the season of 1895-96, conducted by Van der Stucken.

Founders Are Women

The idea of regular symphonic concerts must be credited to Helen Sparrman, honorary president of the Ladies' Musical Club. She, together with Emma Roedter, president of the club, and Mrs. William Howard Taft, secretary, and several other enthusiastic and music-loving women, were principals in the organization formed later on to give the concerts. They began with a fund of \$15,000. During the first year, ten pairs



FRANK VAN DER STUCKEN
The First Conductor (1895-1907)

of concerts were given in Music Hall by an orchestra of forty-eight conducted by Van der Stucken, Anton Seidl and Henry Schradieck. These were sponsored by the Association of fifteen women, of which Mrs. William Howard Taft was president until 1900, when her husband, later President of the United States and Chief Justice of the Supreme Court, was appointed Governor of the Philippine Islands.

Frank Van der Stucken, who directed the artistic fortunes of the orchestra from 1895 to 1906, was born in Fredericksburg, Texas, in 1858, of German and Belgian parentage. He was educated in Europe under Benoit, Reinecke,

Grieg and other teachers. Upon his return to this country he appeared as an orchestral and choral conductor; he succeeded Leopold Damrosch as head of the Arion Society in New York. Among his distinctions was that of being one of the first to present all-American orchestral programs. In the first year of the Cincinnati Symphony, 1895, he became director of the Cincinnati College of Music, and from 1906 to 1912 was director of the Biennial May Festival.

The orchestra prospered musically under Van der Stucken's leadership. In the second year of his tenure the personnel was increased to seventy men, but in 1897 it was brought down to



THE CINCINNATI SYMPHONY ORCHESTRA AND MR. GOOSSENS

Longley

Impressive Beacon of Tonal Art on the Ohio

sixty where it remained for several seasons. After the 1906-07 season, however, labor troubles developed and the orchestra was disbanded after the refusal of the association to meet what were deemed unreasonable demands from the musicians' union. Shortly thereafter Van der Stucken went to Europe to live, but returned every two years to conduct the festival. Concluding a long and varied musical career in America and Europe, Van der Stucken died in Hamburg in 1929. Besides an enviable conductorial record, he left behind him a number of compositions including an opera and several orchestral works.

For two seasons the orchestra association contented itself with sponsoring appearances by visiting orchestras and gave no concerts of its own. But the association was still a going and ambitious concern, and the officers were busily engaged in the interim securing a guarantee fund to establish a new orchestra on a permanent basis. By the Spring of 1909 a yearly guarantee of \$50,000 for a period of five years had been secured. The services of the young organist of St. Bartholomew's Church in New York, Leopold Stokowski, were obtained as conductor. Upon his arrival, Stokowski set about assembling his men, seventy-seven in all, and in November of 1909 he inaugurated a new series of ten pairs of concerts. The next year he added six popular concerts to the activities and the year after that increased the subscription concerts to twelve pairs.

Having conducted but one year in Europe before setting out for Ohio, the young Stokowski "cut his teeth," as it were, orchestrally, in Cincinnati. He remained until 1912 and then left to take the baton in Philadelphia where he currently holds sway.

Stokowski was succeeded by Ernst Kunwald, who was associate conductor with Artur Nikisch of the Berlin Philharmonic. Kunwald was a very capable conductor, well established in Europe, and he served the Cincinnati Symphony well until 1917 when the war brought about his resignation. During his term the number of popular and subscription concerts again underwent an increase as the orchestra took an increasingly vital part in the civic and artistic affairs of the city.

LIKE the Bostonians when they engaged Rabaud to conduct their orchestra during the anti-German period of American sentiment, the Cincinnati officials pursued good public policy by choosing a successor to Kunwald who was not only a distinguished musician but also a friend of the Allies. That personage was the famed violinist, Eugen Ysaÿe, of Belgian birth, World-renowned, this leonine and highly individual artist had once refused the conductorship of the New York Philharmonic proffered him upon the death of Seidl. But during the war he found himself something of a refugee from his native land, and, after several highly successful guest appearances with the Cincinnati Symphony during Kunwald's last season, he accepted the conductorship the following year. His reign was a fiery, temperamental and eventful one lasting until 1922 when differences with the management sent him back to Belgium where he died in 1931.

The directors next sought out the conductor of the Dresden Hofoper,



Leopold Stokowski
(1909-12)



Ernst Kunwald
(1912-17)



Fritz Reiner
(1922-31)

Fritz Reiner, to take charge in Cincinnati. Of Hungarian birth, Reiner was perhaps best known abroad as an operatic conductor, though his talents flow equally in the fields of operatic and symphonic music. He had served successively the Landestheater at Laibach and the Volksoper in Budapest. Cincinnati saw little or nothing of his operatic abilities, but his orchestral ministrations were much appreciated for nine years. Then Reiner, like Stokowski, departed for Philadelphia where he became an associate of the Curtis Institute and a free-lance conductor.

Eugene Goossens, engaged as conductor of the twenty-ninth May Festival in 1931, was appointed simultaneously to the position of conductor of the symphony, and he took up his duties in the 1931-32 season. He continues in that position today. Of English birth, Goossens is one of a family of musicians. Both his father and grandfather were conductors of opera, his mother was an operatic contralto, his brother, Leon, is a well-known oboe virtuoso in London, and his sister is harpist with the London Philharmonic. As a conductor he was the protégé of Sir Thomas Beecham, who engaged him as a member of his opera company for eight years. In addition he conducted a number of choral societies in England and appeared as guest conductor of virtually all of the important orchestras in the British Isles. He is widely known as a composer.

Goossens first came to America in 1923 to conduct the Rochester Philharmonic where he continued with much success for eight years. From there he went to Cincinnati. Goossens's wide experience as a conductor and composer of lyric drama and his consuming interest in it has brought about a new operatic dispensation in Cincinnati under the auspices of the orchestra. For some time Goossens had advocated full stage productions of opera for Cincinnati utilizing the orchestra and guest soloists. He also has long been an ardent champion of opera in English. Last year (1935-36) his projects came to fruition in the production of four Wagnerian operas, two of which ('Tannhäuser' and 'Meistersinger') were given in English. The others were 'Walküre', 'Tristan und Isolde'. Goossens conducted; the vocalists included many singers of the Metropolitan Opera.

So well were these performances received by the public that a second series was undertaken in the present season. This time 'Carmen', 'Tosca', 'The Marriage of Figaro' (in English) and 'Salomé' were the offerings. Again Mr. Goossens conducted and noted operatic artists participated, and again the public response was noteworthy.

The management and financing of the orchestra continued under the direction

(Continued on page 8)



Vladimir Bakaleinikoff
(Above), Assistant
Conductor. Theo. F.
Gannon, Manager
Since 1936



Music Hall, Old Home of the Orchestra, to Which It Returned This Year

GARDNER READ WINS PHILHARMONIC PRIZE

Young Composer Gets \$1,000 for His First Symphony—Honorable Mention for Porter

Gardner Read, 24-year-old student-composer of the Eastman School of Music, Rochester, is the winner of the New York Philharmonic-Symphony Society's American composers contest, the Society has announced. Mr. Read's First Symphony in A Minor was awarded the \$1,000 prize as the outstanding composition among nearly 150 submitted. Quincy Porter, professor of music at Vassar College, received honorable mention for his entry, also a First Symphony.

Judges for the contest, which closed on Jan. 1, were Hans Lange and Alexander Smallens, conductors; Carleton Sprague Smith, head of the music division of the New York Public Library, and Lee Olean Smith, editor of the Carl Fischer publishing house. All scores were submitted anonymously, and the identity of the winners was not known until after the judges had made their decision. Both the Read and the Porter works will be played next season by the Philharmonic-Symphony under John Barbirolli.

Studied with Bakaleinikoff

Mr. Read, born in Evanston, Ill., received his early training at the National Music Camp, Interlochen, Mich., where he studied with Vladimir Bakaleinikoff. There he came to the attention of Howard Hanson, director of the Eastman School, who advised him to apply for a scholarship in his institution. He won this award and was graduated with a Bachelor's degree in 1936. He is now working for a Master's degree at the same school. His principal orchestral works include a symphonic poem, 'The Lotus-Eaters'; a symphonic suite, 'The Painted Desert'; 'Sketches of the City' and Fantasy for Viola and Orchestra, all of which have been performed by major orchestras. He also has written chamber music.

Mr. Porter, native of New Haven, Conn., is best known as a chamber music composer, although he also has written a suite and other works for orchestra. A graduate of Yale College and Yale School of Music, Mr. Porter has



Gardner Read



Quincy Porter

studied with Horatio Parker, Vincent d'Indy and Ernest Bloch. He has held a Guggenheim Fellowship for study abroad and has won the Osborne Prize for fugue and the Steinert Orchestra Prize. His First Symphony, the present prize work, was written in 1934.

The Story of the Cincinnati Symphony

(Continued from page 7)

of the orchestra association until 1929 when a financial crisis gave rise to the Cincinnati Institute of Fine Arts, founded to assure the continued life of the orchestra. The Institute secured the stock of the Cincinnati Symphony Orchestra, changed it to a non-profit-making corporation and gave its operation into the hands of a board of trustees. At the time the Institute was founded, a campaign was conducted for an endowment fund. More than \$2,700,000 was pledged by the people of the city, and the late Mr. and Mrs. Charles P. Taft added \$1,000,000 to this sum. The earnings of the fund pay the annual deficit.

The actual management of the orchestra is carried on by Theo F. Gannon, who took over the reins from Stuart Thompson in the Spring of 1936.

During the orchestra's first season, concerts were given in Pike's Opera House, but the next year they were moved to Music Hall where they continued until 1911. In the meantime, a

new hall, Emery Auditorium, was erected as part of the Ohio Mechanics Institute, and it became the home of the orchestra in the year of its completion. For nearly twenty-five years Emery Auditorium remained the seat of symphonic music in Cincinnati, but with the current season the demands for additional space necessitated the return of the orchestra to the historic vastness of the old Music Hall which has seating accommodations for some 3,600.

A new woman's committee, numbering some 1,200 women, participated in the fall subscription campaign, with the result that season ticket sales were increased by approximately 1,800, which is believed to be a record in the orchestra world.

The diversified schedule of the symphony for the present season includes sixteen pairs of subscription concerts; the four operas, of which two performances each were given; four performances with the Monte Carlo Ballet Russe, and five young people's concerts. These in addition to a series of three subscription and three young people's

concerts in Louisville. The popular concerts have been dropped this season because of the arduous program.

Some of the performances are conducted by Vladimir Bakaleinikoff, assistant conductor and principal viola player. Mr. Bakaleinikoff, who distinguished himself in his native Russia as a conductor and performer on his instrument before he came to America, was engaged for his present position by Fritz Reiner, who heard the performance of 'Carmen' he gave in Cincinnati as conductor of the touring opera unit of the Moscow Art Theatre in 1925.

Additional Conductors

Guest conductors with the orchestra have not been numerous, considering the age of the organization, but among them are to be found such names as Theodore Thomas, Anton Seidl, Victor Herbert, Alfredo Casella, Sir Edward Elgar, Richard Strauss, Frederick Stock, Vincent d'Indy, Siegfried Wagner, Ossip Gabrilowitsch, Igor Stravinsky, Ernest Schelling, John Philip Sousa, Ottorino Respighi, Eugene Ormandy and Walter Damrosch.

Cincinnati, though it is as typically an American city as may be found anywhere, has had the benefit of a solid and distinguished Teutonic culture which reaches far back into its history and which may have given it something of an advantage in musical matters over many another similar community in the land. This alone does not account for the symphony orchestra, of course, but a fusion of this precious inheritance with the domestic qualities of enterprise and courageous planning have given the Cincinnati Symphony a place of special distinction among orchestras in the secondary cities of the country.

BALLET RUSSE PLANS METROPOLITAN SEASON

To Dance at Opera House in Five-Day Spring Engagement—Will Revive 'Scuola di Ballo'

Col. W. de Basil's Ballet Russe will be seen in a brief Spring engagement of five days at the Metropolitan Opera House, beginning on April 9 with 'Scuola di Ballo', a comedy by Goldoni, arranged and adapted by Leonide Massine upon the music of Boccherini, a work that has been absent from the repertoire for several years.

This will be the fourth consecutive appearance of the Russian company at the Metropolitan in the last two seasons. Seventeen productions form the repertoire and the seven performances include, in addition to 'Scuola di Ballo', 'Symphonie Fantastique', 'L'Après Midi d'un Faune', and 'Le Beau Danube', which will be given on April 9; at the Saturday matinee on April 10, 'A Hundred Kisses', 'Petrushka', and 'Prince Igor'; that evening, 'Cimarosiana', 'Choreartium', 'L'Après Midi d'un Faune', and 'Gypsy Dances'; on the afternoon of April 11, 'Les Sylphides', 'Boutique Fantasque', and 'Aurora's Wedding'; that evening, 'Scuola di Ballo', 'Symphonie Fantastique', 'L'Après Midi d'un Faune', and 'Prince Igor'; on April 12, 'Pavillon', 'Schéhérazade', 'Spectre de la Rose', and 'Prince Igor'; on April 13, 'Lac des Cygnes', 'Symphonie Fantastique', 'L'Après Midi d'un Faune', and 'Le Beau Danube'.

The company will sail for London on April 14 to begin a four-months engagement at Covent Garden.

ENESCO CONDUCTS CLEVELAND FORCES

Appears also as Violinist and Composer—Ringwall Offers American Works

CLEVELAND, March 20.—The fifteenth program of the Cleveland Orchestra season on March 4 and 6 featured Georges Enesco in the triple role of conductor, composer, and violinist. The program follows:

'Egmont' Overture, Op. 84.....Beethoven
Concerto for Violin in D Major, Op. 61
Beethoven

Mr. Enesco
Rudolph Ringwall conducting
Two Excerpts from 'De la Mente Citire',
'Symphony of the Lake—Dance of a Monk', 'Prelude to Act II', Nonna Otesco
Orchestral Suite No. 2, in C Major,
Op. 20Enesco

The Beethoven Concerto was not a shining example of beauty of tone, but the musicianship Mr. Enesco exhibited was outstanding. He is the artist who submerges himself entirely to what he feels the composer wanted.

On March 5 the Cleveland Orchestra appeared in Oberlin as a regular number on the Artist Course. Here Mr. Enesco led a noteworthy reading of the Beethoven Symphony No. 3. After the playing of the 'Eroica' the orchestra rose and cheered Enesco.

The orchestra gave its sixteenth program of the season on March 11 and 13, with Beveridge Webster as soloist and Rudolph Ringwall conducting. The program follows:

Sinfonietta for string orchestra
Edward Burlingame Hill
Concerto in B Flat Minor.....Tchaikovsky
Mr. Webster, soloist
Bethlehem, Pastoral for orchestra, Op. 8
Burnet Tuthill
'Enigma' VariationsElgar
'Children's Overture'Quilter

Mr. Webster may readily be counted as one of the outstanding young American pianists of today. A remarkably clean technique, a keen musical perception, and a pleasing personality place him far forward. The honors of the evening were shared equally by Mr. Ringwall for his masterly conducting of the Elgar 'Enigma.' Cleveland audiences heard for the first time the Hill Sinfonietta and the 'Bethlehem' of Burnet Tuthill. Mr. Tuthill is treasurer of the Society for the Publication of American Music. 'Bethlehem' is dedicated to Eugene Goossens.

STEWART MATTER

Stravinsky to Compose Music for Forthcoming Film

HOLLYWOOD, March 20.—Igor Stravinsky is the latest musical celebrity to have succumbed to the lure of Hollywood, having recently been signed by Boris Morros of Paramount to compose and arrange the music in a forthcoming film. The list now includes, besides Stravinsky, Leopold Stokowski (who seems to be Universal's new music dictator, at least so far as Deanna Durbin's new picture, '100 Men and a Girl', is concerned), George Gershwin, Arnold Schönberg, Eric Korngold, and Oskar Straus (who was recently lured from Europe to arrange the score for Bobby Breen's latest vehicle, 'Little Boy Blue'). With these melody-makers, added to the list of the more audacious 'Tin-pan Alley' type, composing music by the yard at so much per, all busily splashing their magic ink, the theme song of Hollywood promises to be 'There's Music in the Air'.

H. D. C.



Dear Musical America:

Perhaps this is what I get for trying to be open-minded about the downtrodden American composer. You may remember that, in discussing what appeared to me to be fluctuations of severity and non-severity in the critical treatment of American operas—indicative of something of uncertainty or uneasiness in the minds of reviewers as to just how they were to reconcile an attitude of encouragement for the native product with their ordinary principle of plain speaking—I ventured an opinion that now and then some work paid the penalty for what may have been a sort of after-irritation, resulting from an over-friendly attitude toward one or more of its predecessors. To illustrate my point, I observed that personally—though expecting to have some of my best friends tell me that I was talking through my hat—I thought that "on poor, weak 'Pasha's Garden' were poured vials of wrath and sarcasm that were by no means entirely of its own making."

To the best of my knowledge, that is the one and only word of intercession that has appeared in the prints for the work in question. But its long-suffering composer, who may or may not have good cause to feel that he was made the goat, so to speak, for the critical irritations to which I referred, has written your editor a letter in which he seems to heap upon my ancient head all the grievances he may have against the critical profession. Though I can assure him that I wrote none of the reviews to which he so passionately objects, I am heartily in accord with your editor's view that his letter should be published in full, precisely as he has written it. Here it is, under date of Sacramento, March 9:

DEAR SIR:

Mephisto's Musings for Feb. 25 move me to insist that you print this letter of mine exactly as I have written it, in view of the fact that MUSICAL AMERICA has permitted itself during the past two years to devote much valuable space to gratuitous insolence aimed at me and my work. I hope, for the sake of your readers, that your sense of honor has enough vitality to recognize my request in this particular.

Mephisto is so obliging as to state that "the ordinary human critic is likely to want the American composer to succeed. He at least doesn't relish being an obstacle to that success." The behavior of the New York musical critics indicates that if they are "or-

dinarly human" (which I doubt), the first proposition is false. The second proposition reads well and may deceive ingenuous and kindly readers.

It is the function of criticism to assess the qualities of a composition in a spirit of impartial judgment. It is committed neither to empty praise nor to vicious blame.

The press comments upon 'In the Pasha's Garden' were not at all in the spirit of criticism. They were in the nature of a concerted attack of the most barbarous nature, designed only to crush. Mephisto grudgingly admits that the outbursts of "wrath and sarcasm" poured upon this opera "were by no means entirely of its own making." Of course they were not: Everybody in New York knew that. The critics disgraced themselves on the occasion, and they and the American public are well aware of the fact.

If the opera had been as poor as Mephisto and his gang like to say, they would not have found it worth while to explode all their loud bombshells at once, to say nothing of returning to the attack two years afterwards.

Although the musical critics of the Metropolis ignore or have forgotten the amenities of civilization, I agree with them that 'In the Pasha's Garden' was beautifully sung, but it was not only unsuitably but abominably mounted from the scenic standpoint. The reasons for that are known also.

After all, who are the critics but employees of advertising media? They have their little hour in the light, and are best characterized by Shakespeare in 'Measure for Measure'.

"... man, proud man,
Dress'd in a little brief authority,
Most ignorant of what he's most assur'd,
His glassy essence, like an angry ape,
Plays such fantastic tricks before high heaven
As makes the angels weep."

If Mephisto and his colleagues misunderstood the music of 'In the Pasha's Garden', or if, perceiving its merit, they nevertheless attacked it, the loss is chiefly theirs. Do they wish to convince their compatriots that it is too old-fashioned, not to say obsolete, to believe in the code of fair play?

By way of footnote may I add that Vincent D'Indy, who possibly knew as much about music as Mephisto and some others, considered 'In the Pasha's Garden' and 'A Protégée of the Mistress' equal to any operas performed in French theatres?

Very truly yours,
JOHN LAURENCE SEYMOUR

The reference to Monsieur D'Indy is interesting. He was a most discerning critic as well as an imaginative one. I have taken particular pleasure in certain provocative things he has written about Beethoven's chamber music. And it is of value to know, from Mr. Seymour's final sentence, not only how he rated the two American works referred to, but also 'Pelléas et Mélisande', 'Carmen', 'Faust', and the Gluck, Mozart, Verdi and Wagner works performed in the French theatres.

Meanwhile W. J. Henderson, the music editor of the New York Sun, is probably having to bail his way out through the deluge of communications directed to his door by the multitudes eager to answer his double-barreled question, printed in the Sun of March 6, asking why there has been no really great American composer and no first rank American conductor. I, for one, have been surprised at the quality of such letters as the Sun has seen fit to print. No doubt there were many others of the usual order, blaming the musical managers, the publishers, the producers, the critics, the foreign invaders and the listening public, with more of vehemence than logic. But no matter how

many such diatribes have to be discarded as contributing nothing in the way of enlightenment, it is something to have evoked comments as thoughtful as the published letters have contained.

On the more or less accepted basis that it is genius, not talent, that is lacking, one writer asks whether any one can explain the appearance of a genius in other countries. If genius was not latent in these countries, it could not have been developed. Much as may be

work was given a full stage performance, without cuts, less than a year earlier. As I remarked only recently, the only safe thing for a reviewer to do is to resort to legal verbiage and *allege, on information and belief*, that a given performance was the first in America—or, at least, in that particular city block.

* * *

Those who seem to be relishing the recitals of Moriz Rosenthal, as if some-

SCHERZANDO SKETCHES

By George Hager

No. 22



"Homer, do mind your sharps and flats!"

learned about the history and the training of a particular genius, wherever brought to life, it hardly explains why that individual had this genius. In short, genius cannot be created as many other things are being created in this land of ours; it is international, rather than national, and its essence cannot be divided into racial and political divisions. The real reason for its creation, when and where it appears, remains as much a mystery as the mystery of life and may be a part of that mystery.

This, of course, is all very highbrow—or should we say, esoteric?—so I hasten to quote from another of the Sun's correspondents who points out, as his contribution to the letter-writing symposium, that European conductors did not jump into being, they developed, owing to "Bush League" conducting. Where, in the United States, he asks, can this be done?—it is either Big League or nothing—with the result that it is nothing. Contrary to this, another writer, who thinks the situation may not be quite as barren as it is assumed to be, expresses the belief that he has seen more than one conductor of parts pass across the WPA podium. America, asserts another, is not a country but a state of mind, and because of the preponderance and the power of the materially minded, "no-culture" has become, of itself, a culture. I must confess myself a little dubious as to where this last statement, assiduously followed out, might lead; and I am inclined to drop it right now for fear I find myself arguing that, after all, no-genius is the highest state of genius and no-music the music that most enchants my soul.

* * *

Oh, those American premieres! No sooner does your Philadelphia reviewer describe the one that took place there of Pergolesi's 'Il Maestro di Musica' than along comes his Boston colleague and points out that in her city the same

thing of legendary times had been restored to them, really ought to take the first boat so as to be present in Vienna when Emil Sauer gives another of his farewell programs some time in the near future. It may be something of a surprise to those who long since tucked Sauer away among the myths of remote times, to know that he is still active and playing; especially if they should happen to pick up his autobiography and read the story of his life as he gave it to the world some thirty-six years ago. Sauer is Rosenthal's senior—by seventy-two days. Both were born in 1862, little Emil first seeing the light of day in Hamburg on Oct. 8 of that year, whereas it was Dec. 19 before the miniature Moriz made his debut into life at Lemberg. Paderewski was already beating a drum at the age of two and Joseffy, who was ten, was taking piano lessons at Miskolcz. Alexander Siloti wasn't destined to come into the world until the following year in Khar-koff. Liszt had left Weimar and was in Rome, doing his daily bit to qualify for the title of Abbé, bestowed upon him when Emil and Moriz were mutually four.

So far as I can recall, neither Sauer nor Rosenthal ever had the privilege of reading that he was dead, though Siloti has only to turn to page 342 of Sacheverell Sitwell's admirable biography of Liszt to discover that somewhat astonishing bit of information about himself. Siloti, you may recall, played a concerto recently with the Elizabeth (N. J.) orchestra. Sauer, so my Vienna informant tells me, has decided to play four concertos in a row. Pretty good for an oldster, eh what? exclaims your

Mephisto



Nelson Eddy and Jeanette MacDonald

'Maytime' Brings a Fantasia on Opera Theme

Though almost any patron of orchestral concerts may be a bit startled to learn that Tchaikovsky's Fifth Symphony is an opera called 'Czaritza' by a composer named Trentini, that its horn solo is part of a love duet, and its fate motive a proclamation of something heroic in French, this all contributes to the mellifluous variety of "Maytime", latest of film vehicles for the joint starring of Nelson Eddy and Jeanette MacDonald.

As seen and heard at the Capitol Theatre in Manhattan, "Maytime" qualifies as one of the best-photographed of all screen operettas and perhaps the best recorded. Mr. Eddy's voice resounds with a sonority and a freedom to make even his most constant admirers sit up and marvel. On Miss MacDonald is lavished a wealth of clear, pure tone that transcends anything the films have permitted her in the past. And various snatches of operas (pace Tchaikovsky, bravo Trentini!) are presented with a fidelity that is perhaps the more agreeable to the rank and file of movie enthusiasts because of being so fragmentary. Miss MacDonald sings the page's song in a glimpse of "The Huguenots" with an effect to make one hunger the more for one of Grau's legendary all-star casts. And aside from his fateful appearance in "Czaritza", Mr. Eddy is monumentally successful in a version of "Caro Nome" which has to do with "Ham and Eggs".

But "Maytime", be it remembered, has something to do with the musical play of the same name, with book by Rida Johnston Young and music by Sigmund Romberg, so there is no escaping "Sweetheart, Sweetheart, Sweetheart". Herbert Stothart, whose task it was to get the music in shape, has roved as far afield as Delibes's "Le Filles de Cadix" and Mozart's—no Bach's—or was it Palestrina's "Carry Me Back to Ol' Virginny"; with a grand scramble of Gounod, Flotow, Wagner, Verdi, Donizetti and Balfe by way of a transition, all very cleverly accomplished and pictorially exhilarating.

Those who may have seen Noel Coward's "Bitter Sweet" will be on familiar ground, even if they have had no previous acquaintance with "Maytime". An aged Miss

Morrison lives as a recluse in France, concealing from her neighbors and associates that she is the former world-famous American prima donna, Marcia Mornay. To help a young girl decide between her love affair and a prospective career she tells her own tragic story which supplies, of course, the bulk of the pictorial disclosures. After John Barrymore has fired the fatal shot, there is a return to the old lady in France and, of course, a decision on the part of her young protegee not to give up her lover for operatic fame. As musical films go, this is one picturesque and reasonably convincing, exceptionally well sung and beautifully accoutred.

CHICAGO COMPANY

City Opera also Presents 'Aida' and 'Butterfly' — Visiting Recitalists Heard

CHICAGO, March 20.—"La Traviata" was presented by the Chicago City Opera in the post-season popular-priced series on March 13. The Violetta was Margherita Salvi, not heard here since the Auditorium days of the old Chicago Opera. Her associates in an apparently hastily prepared performance were Lawrence Power and Angelo Pilotti. Dino Bigalli conducted. The previous week "Aida" and "Madama Butterfly" were presented with casts that included Anna Leskaya, Annunciata Garrotto, John Panne-Gasser, Walter Stafford, Frederick Jencks, Eleanor La Mance, Nino Ruisi, Ada Paggi, Lodovico Oliviero, and Giuseppe Cavadore.

Artur Schnabel gave his second piano recital in this city on March 7 before an audience that completely filled both auditorium and stage of Orchestra Hall.

Rosa Raisa and Giacomo Rimini delighted their legion of resident followers in a recital at the Auditorium on March 7. Various operatic arias and duets discovered both artists in excellent voice and spirits.

Ruggiero Ricci, not heard here since his early childhood as a prodigy of the violin, gave a recital in Orchestra Hall

Hollywood Colleagues Re-unite at the Opera



Wide World

When Gladys Swarthout sang Mignon for the first time, three screen stars, two of them fellow members of the Metropolitan Opera, went backstage to congratulate her. From the left: Nino Martini, Miss Swarthout, Grace Moore and Gloria Swanson.

FEDERATION CHOOSES JUDGES FOR CONTEST

Thomas, Sokoloff, Ganz and Rubinstein to Select Young Artist Winners

Judges for the Young Artists' and Student Musicians' Contests of the National Federation of Music Clubs to be held in connection with the twentieth biennial convention and American Music festival of the federation in Indianapolis from April 23-29, will include John Charles Thomas, baritone of the Metropolitan Opera; Nikolai Sokoloff, direc-

tor of the Federal Music Project; Rudolph Ganz and Beryl Rubinstein, pianists, according to Mrs. Ruth Haller Ottaway, chairman of the contests.

Participants in the finals in Indianapolis will be the winners in piano, violin, voice and opera voice classifications in the fourteen contest districts into which the country has been divided.

The schedule of events will include a contestants' supper on April 23, preceding the formal opening of the convention; semi-finals in piano, violin and voice on the 24th; finals in opera voice on the 25th and finals in piano, voice and violin Monday on the 26th, with the two best in each of these three classifications competing. Possessors of the two best opera voices chosen on Sunday will perform at this time and a national broadcast of the winners will follow.

More than 1,000 young artists in the country are participating in state and district contests and fifty-six winners are expected to compete in Indianapolis for awards which will launch their musical careers.

The Federation awards include \$1,000 each for the winners in piano, voice and opera voice classifications; \$500 each for the two best singers in the opera voice division. Additional awards are offered by the Schubert Memorial, Inc., Mme. Olga Samaroff-Stokowski, secretary, of an appearance with the Philadelphia Orchestra in Philadelphia and New York for the best instrumentalist, and a major role at the Metropolitan Opera for the opera voice winner who passes a Metropolitan audition.

Marianne Genet Made Honorary Member of Sigma Alpha Iota Chapter

PITTSBURGH, Pa., March 20.—Marianne Genet, Pittsburgh composer, was initiated as an honorary member of Alpha Mu, local chapter of the national women's professional music sorority, Sigma Alpha Iota, during a two-day convention of the Eta Province of the society here on Feb. 13 and 14.

STAGES 'TRAVIATA'

on March 6 under the auspices of the Musicians' Club of Women. Young Ricci amply demonstrated that the early promise of his talent has developed in a young artist of exceptional powers.

Virgil Fox, striking young organ virtuoso, was heard in recital in Kimball Hall on March 10, displaying that virtuosity and flair for his instrument which may rightly be termed sensational.

The Philharmonic String Quartet, with Rudolph Reuter as assisting pianist in the Dvorak Quintet, was heard in the foyer of Orchestra Hall on March 1. The group was also heard in Leo Sowerby's Quartet in D Minor and Mozart's in D Flat Major.

Other recital and concert events included Angna Enters, Civic Theatre, March 1; Ted Shawn and his male dancers, Studebaker Theatre, March 7; Isa Kremer, assisted by Isadore Berger, violinist, and Ivan Basilevsky, pianist, Civic Opera House, March 7; Martha Graham and dance group, Auditorium, March 14; Inez Lauritano, violinist, Studebaker Theatre, March 14; University of Dubuque A Cappella Choir, Noel Logan directing, and Frank Parker, soloist, Kimball Hall, March 14; Hall Johnson's Negro Choir, Civic Opera House, March 14; Lillian Nathan, pianist, Chicago Woman's Club, March 14.

ALBERT GOLDBERG

OPERA: First Puccini Opera Brings Debut of Somigli

IN the twelfth week of the waning Metropolitan Opera season, Puccini was restored to the repertoire with a performance of 'Madama Butterfly' in which Franca Somigli, American soprano, made her debut. A later 'Bohème' also gave this singer a leading role. With the re-entry of 'Mignon', Gladys Swarthout made her first appearance in the title role, and Charles Hackett returned to the company. Bidú Sayão, Charles Kullmann and John Brownlee were heard in 'Traviata' for the first time. The eighth and final 'Tristan' tied the old record of 1886, its first year at the Metropolitan.

The Seventh 'Tristan'

The season's seventh and penultimate 'Tristan und Isolde' on the evening of March 4 presented a familiar cast and possessed equally familiar virtues of performance. Lauritz Melchior and Kirsten Flagstad sang the roles of the star-crossed lovers with their accustomed dramatic conviction and vocal beauty. Karin Branzell was again the Brangäne, Ludwig Hofmann the King Marke and Julius Huehn the Kurwenal, with Artur Bodanzky conducting a performance that was eloquent in the pit as well as on the stage. G.

Cimarosa's Opera Repeated

English was again the language of the evening when Cimarosa's 'Clandestine Marriage', otherwise 'Il Matrimonio Segreto', achieved its second and concluding performance on March 5. The cast was identical with that of the earlier representation, including Muriel Dickson as Carolina, Natalie Bodanya as Elisetta, Irra Petina as Fidalma, Louis D'Angelo as Geromino, Julius Huehn as Count Robinson and George Rasely as Paolino. Ettore Panizza conducted. O.

Three Singers in New Roles in 'Traviata'

Saturday afternoon's audience on March 6 had the satisfaction of hearing an uncommonly smooth and well-co-ordinated performance of 'La Traviata,' with the chief interest a new trio of principals. Bidú Sayão was heard for the first time here as Violetta; Charles Kullmann sang his first Alfredo and John Brownlee made his initial appearance as Germont. All three made distinctly favorable impressions and added to their respective artistic accomplishments.

A charming actress, Miss Sayão disclosed a nice sense of style, expressiveness without exaggeration, a touching simplicity and eloquent grace. Ravishing costumes added to the attractive pictures she made. Her voice, though of light calibre, was entirely equal to the demands made by 'Ah fors' è lui' and 'Sempere libera', where an easy command of florid technique, and crisp and exact emission of tone stood her in good stead. Where the role called for more dramatic and emotional expression, she was not found wanting. A tendency to under-rate the pitch in the first act soon disappeared, and the portrayal grew in poignancy and appeal with the succession of scenes.

Mr. Brownlee once more demonstrated



Valente
Gladys Swarthout as Mignon

that he is able to "get under the skin" of a character and present it as a three-dimensional figure. His Germont had dignity, mellowness and the pathos of age which has disastrously inveighed against youth. He was wise enough to stay in character in the 'Di Provenza' and this restraint was recognized and applauded.

Mr. Kullmann sang melodiously, with greater freedom than he has sometimes employed, and was a convincingly eager and impetuous suitor.

Smaller roles were taken by Thelma Votipka, Lucille Browning, Angelo Bada, Wilfred Engelman, George Cehanovsky and Norman Cordon. Ettore Panizza's conducting was one of the major factors in the success of the production. Q.

Carron and Bonelli Make First Appearance in 'Aida'

The performance of Verdi's 'Aida' given before a capacity audience on March 6, fifth of the current season, was made notable by the first appearances of two singers in leading roles. Because of the illness of Sydney Rayner, originally cast for the role, Arthur Carron, the young English tenor, was called upon at the eleventh hour to sing Radames. This he did without rehearsal, and with credit to himself, vocally and histrionically. Then, too, Richard Bonelli made his first appearance this season as Amonasro, giving a brilliant performance.

Elisabeth Rethberg was Aida; Bruna Castagna, Amneris; Norman Cordon, the King; and Ezio Pinza, Ramfis. All were received with deserved enthusiasm by the audience. Ettore Panizza conducted. S.

Roman Totenberg Soloist at Sunday Night Concert

Roman Totenberg, violinist, was soloist at the Sunday Night Concert on March 7. Scenes from 'The Bartered Bride' in costume were a feature as well as the dancing of the American Ballet. Members of the singing roster of the company taking part included Natalie Bodanya and Hilda Burke, sopranos; Anna Kaskas and Lucille Browning, contraltos; Joseph Bentonelli, Mario Chamlee, Giordano Paltrinieri and George Rasely, tenors, and Louis D'Angelo, Wilfred Engelman, Chase Baromeo, Norman Cordon and John Gurney, basses. Wilfred Pelletier conducted. N.

Enter, Puccini and Somigli

Puccini, for many years a contender with Wagner and Verdi for top place in the records of operas given in successive seasons at the Metropolitan, waited until the twelfth week of the current span for representation in the active repertoire. With the advent of the last of the opera year's new singers, the American soprano, Franca Somigli, 'Madama Butterfly' re-entered the lists on the evening of March 8. With the new Cio-Cio-San, whose off-stage name is Marian Bruce Clark and who is a native of New York, appeared Frederick Jagel as Pinkerton, Irra Petina as Suzuki, Julius Huehn as Sharpless, Giordano Paltrinieri as Goro, Norman Cordon as the Bonze, and Wilfred Engelman as Yamadori. Ettore Panizza conducted a performance of spirit, especially praiseworthy on the orchestral side.

Miss Somigli returned to her native land



Charles Hackett as Wilhelm Meister in Mignon

after having taken rank in Italy among the leading interpreters there of the Puccini roles. In both her singing and her acting were characteristics more likely to meet immediate approval in Milan or Naples than in this country—a basic vibrato in the tone, a violent intensification of the voice for tragic outcries. The part was well designed and, in the main, skillfully acted. Nervousness undoubtedly interfered with a secure and steady delivery of the difficult entrance song and high notes were sharp in the passionate love duet ending the first act. The second found the soprano more composed and much of her singing, particularly in the middle voice, was full-toned and expressive.

Mr. Jagel projected his music sonorously and lyrically. The consul of Mr. Huehn was something of a giant in the operatic Nagasaki, but easy in bearing and song. Miss Petina was adequate and the others met their tasks with competent routine. O.

Final 'Tristan' Ties Record

The eighth and final 'Tristan und Isolde' on the afternoon of March 10 brought the total number of performances of that work for the season, to the record established in 1886, the first year it was sung in this country, also at the Metropolitan. Kirsten Flagstad sang Isolde; Lauritz Melchior, Tristan; Karin Branzell, Brangäne; Julius Huehn, Kurwenal; Arnold Gabor, Melot; Karl Laufkötter, the Shepherd; James Wolfe, the Steersman, and Hans Clemens, the Young Sailor. Artur Bodanzky conducted. The audience was the usual capacity one which the work has drawn at the season's previous hearings. H.

Fourth 'Le Coq d'Or' Given with 'Serenade'

The season's fourth performance of 'Le Coq d'Or' was given on the evening of March 10, in combination with the ballet, 'Serenade'. The cast for the opera included



Franca Somigli, Who Made Her Debut in 'Butterfly'

Lily Pons as the Queen of Shemaka; Ezio Pinza as King Dodon; Doris Doe, Amelfa; Norman Cordon, General Polkan; Nicholas Massue, the Astrologer; Thelma Votipka, the Voice of the Cock, and Giordano Paltrinieri and Wilfred Engelman in the lesser roles. The solo dancers in the ballet included Mmes. Mullowney and Vosseler and Mr. Laskey. N.

Sayão and Maison Sing in 'Manon'

René Maison sang Des Grieux for the first time here at the performance of Massenet's 'Manon' on the evening of March 11, with Bidú Sayão repeating her excellent work in the title role. Mr. Maison gave an authentically French characterization of the part and created much enthusiasm with both 'Le Rêve' and the highly dramatic and extremely difficult 'Ah! Fuyez!' Mme. Sayão's Manon remains a figure of much charm and the dramatic line is consistent and well thought-out. John Brownlee sang Lescaut for the first time here, adding to his list of good impersonations and singing well. Chase Baromeo was Des Grieux, père, and the smaller roles were capably handled by George Cehanovsky, Angelo Bada, Natalie Bodanya, Charlotte Symons and Irra Petina. Maurice de Abravanel conducted. D.

The Second 'Meistersinger'

The second 'Meistersinger' which was the fifth performance of the matinee cycle, on March 12, retained the virtues of the first hearing, with an identical cast of principals. Charles Kullmann and Karl Laufkötter, new to the first performance as Walther and David respectively, seemed completely at home in their roles, and the more familiar characterizations again gave sincere gratification to a devoted audience—Lotte Lehmann as Eva, Friedrich Schorr as Hans Sachs, Karin Branzell as Magdalene, Eduard Habich as Beckmesser, Emanuel List as Pogner and Julius Huehn as Kothner. All were very much in the vein. The merits of the performance were in no small part due to the ministrations of Artur Bodanzky at the conductor's desk. Q.

The Season's First 'Bohème'

Puccini's gentle Bohemians lived and loved and lost for the first time this season on the evening of March 12, when Franca Somigli was heard in her second role at the Metropolitan as Mimi. Giovanni Martinelli was Rodolfo; Stella Andruva, Musetta, and John Brownlee, Marcello.

It was not a performance that did justice to the composer, for Mr. Martinelli's voice was, upon this evening at any rate, less suited to Rodolfo's lyric line than to his other, more heroic roles. Miss Somigli, who infused much of drama and fervor into a part that is generally treated here with

(Continued on page 25)



Wide World
Bidú Sayão as Manon

BOSTON HEARS BERG VIOLIN CONCERTO

Krasner Is Soloist with Symphony in Work of Composer's Last Year

Boston, March 20.—Dr. Koussevitzky turned to Austria and Alban Berg for the *pièce de résistance* of the Friday-Saturday concert program by the Boston Symphony immediately prior to the orchestra's departure on its trip to New York City and elsewhere. The complete program, with Louis Krasner, violinist, as soloist, was as follows:

Prelude and Fugue in E Flat for organ...Bach
(Arranged for orchestra by Schönberg)
Concerto for Violin and Orchestra....Berg
(First performance in America)

Mr. Krasner
'Also Sprach Zarathustra', Tone Poem,
Op. 30Strauss

Surprisingly, the new Berg concerto

offered no unusual problems to the listener beyond demanding that his ears be practiced at grasping instantaneously an enormous amount of complex thematic material. To dismiss the piece summarily would be the height of folly, since its composer was sincere, and spoke a musical language modified to meet his own requirements. In our review of the American premiere of the symphonic pieces from 'Lulu' (MUSICAL AMERICA for April 10, 1935), we observed that further experimentation with the twelve-tone scale must be inevitable; and this concerto, Berg's final opus, appears to be the answer.

The circumstances surrounding its composition have lent a somewhat disproportionate glamour to the work. Briefly, the facts are these. In 1935 Berg was approached by Louis Krasner, the American violinist, with the suggestion that he compose a violin concerto. The composer was cool to the idea, inasmuch as 'Lulu' was then uncompleted, and Berg was a notoriously deliberate writer. A few weeks later the composer received the distressing news of the tragic death of Manon Gropius, a beautiful and talented girl of eighteen, daughter of Mme. Alma Maria (Mahler) Gropius, widow of Gustav Mahler before her marriage to the architect Gropius. Berg was deeply affected, and his emotional reaction was tremendous. As the first shock subsided he felt the urge to perpetuate Manon's memory. Recalling Krasner's request some time before, he conceived the idea of making the concerto a virtual requiem for his young friend; and late in May, with his imagination thoroughly kindled, he set to work. On July 16, 1935, he wrote to Krasner, "Yesterday I brought the composition of the violin concerto to a close. If you are perhaps astonished, I am still more so. I have never in all my life worked with such constant industry. . . ." The concerto was written in six weeks. It bears the dedication "Dem Andenken Engels" ("To the Memory of an Angel").

Even as he completed the orchestration of the work Berg himself contracted the fatal blood infection which caused his death between Dec. 23 and 24. This circumstance quite naturally has prompted additional sentimental interest in the piece, to which some writers now refer as Berg's own requiem. Viewed dispassionately, however, the work presents only one arresting feature—the introduction of the chorale 'Es ist genug' from the Bach cantata 'O Ewigkeit, du Donnerwort', the melody for which Bach in turn borrowed from Johann Rodolph Ahle, who, according to Grove, was burgomaster of Mühlhausen in 1661.

Qualities of the Work

The concerto is in two parts, each divided into two sections. The chorale forms the last Adagio and Finale, and is fitted neatly into the Bergian harmonic scheme. This section is the most arresting portion of the entire concerto, but ironically enough it contains the least amount of material actually invented by the composer. There are those who have described this work as "great music" and "a historical document . . . a turning-point in modern (musical) developments". This may be, but we cannot subscribe to either statement. In the first place, there are definite limitations to the receptivity of the human ear. In the second place, the restrictions imposed by the consistent use of the twelve-tone scale result inevitably in the monotony characteristic

of the Violin Concerto. These facts are patent to any student of harmonic analysis, but the untrained listener is proportionately at a disadvantage. His ear perceives, unconsciously, perhaps, too few plateaus of rest, in consequence of which his attention wanders and he becomes bored, which as every one knows is fatal to the life of any work of art, and which may account in part for the perceptible thinning out of the audience during the performance of the work. Thanks to a diligent few at the Friday concert, the concerto received considerable applause. The technical difficulties surmounted by both soloist and orchestra merited still more. Per-

haps, for the sake of the record, we might add that a first hearing of the concerto did not greatly interest us, except from a technical standpoint; but we are open to the conviction of a second hearing, if such be vouchsafed us.

The purely orchestral numbers were cleverly selected, although the Schönberg transcription of the organ fugue continues to irritate us with its blast of tone. Yet the contrast between the treatment of Bach by Schönberg and that by Berg was an interesting study in methods and development. Needless to add, the orchestra was in top form throughout the concert.

GRACE MAY STUTSMAN

BOSTON CHORUS GIVES CONCERT

Apollo Club Heard in Second Event of Its Season—Flute Club Presented

Boston, March 20.—Under the baton of Dr. Thompson Stone, the Apollo Club of Boston gave the second concert of this, its sixty-fifth season, with Louise Beach, soprano, as assisting artist. The club, composed of business and professional men, sang choruses by Mendelssohn, Alcock, Wolfrum, Foote, Bach, Bullard, Dvorak, Campbell-Tipton, and others. Joseph Wagner's 'David Jazz' was also on the program, a work patterned after the style of Jacques Wolf, and demanding five instrumentalists, who upon this occasion were Messrs. Freai, clarinet; Procum, saxophone; Silverman, trumpet; Samuelson, trombone; and Gilbert, drums. Earl Weidner and Reginald Boardman assisted at the piano, and from the ranks of the club Harold Norris, tenor, and Irving Townsend, Jr., bass, supplied obligatos to the choruses. The club did commendable work, and together with Miss Beach was warmly applauded by an audience which comfortably filled Jordan Hall.

Assisted by the Chardon String Quartet, the Flute Players' Club offered a notable concert of chamber music in the Empire Ballroom of the Hotel Vendome. In addition to the quartet, the following performers were heard: Georges Laurent, flute; Raymond Allard, bassoon; Ferdinand Gillet, oboe; and J. M. Sanroma, piano. The program included Ross Lee Finney's String Quartet in F Minor (first performance in Boston), a concerto in B Minor for flute, strings, and piano, by Johann Adolph Hasse; a trio for oboe, bassoon, and piano, by Francis Poulenc; and the Sibelius String Quartet ('Voces Intimae'), Op. 56. Mr. Finney was present to hear his work, which proved to be well constructed but not distinguished, either in thematic material or in the treatment of the material.

Eddy Concludes Series

Nelson Eddy, baritone, with Theodore Paxson, pianist and accompanist, gave the closing concert of the Boston Morning Musicales series in the ballroom of the Hotel Statler before a capacity audience which applauded warmly and at length. These musicales have been a tremendous success this year and there is a waiting list of would-be subscribers for next season . . . a healthy sign of interest. The committee, headed by the energetic Mrs. John W. Myers, announces the following artists for next winter: Richard Crooks, Nov. 10; Yehudi Menuhin, Dec. 1; Elisabeth Rethberg and Ezio Pinza, Dec. 15; Vladimir Horowitz, Jan. 12; Grete Stueckgold and Marcel Grandjanv, Feb. 16, and Lawrence Tibbett, March 9. The Boston School of Occupational

Therapy benefits by this series.

Another recitalist who has been long absent from Boston is Andres Segovia, wizard of the guitar, who played to a capacity house in the Repertory Theatre this month.

The regular series of chamber-music concerts sponsored by the New England Conservatory of Music was inaugurated in Brown Hall on March 8 with the following program: Beethoven Septuor, Op. 20; Poulenc, Sonate for horn, trumpet, and trombone; Mozart, Quartet for flute, violin, viola, and cello (K. 285); and the Saint-Saëns Septuor, Op. 65. This concert was also under the direction of Georges Laurent, of the faculty, who was assisted by Howard Goding, Einar Hansen, Max Kunze, Walter Lilleback, Georges Mager, Boaz Piller, Victor Polatschek, and Willem Valkenier, also of the faculty; and additional instruments when necessary, were supplied by George Humphrey and Clarence Knudson of the Boston Symphony, together with Edwin Stuntzner. It is interesting to note that the entire list of faculty members, with the exception of Mr. Goding, who is a pianist, may be found on the roster of the Boston Symphony. The program vastly pleased a large audience, especially the Mozart Quartet and the Poulenc Sonate.

The Goding-Thiede-Zeise Trio gave the first of three concerts in the Boston Art Club, the program comprising the Buxtehude Sonata in G Major; the Schubert Trio in B Flat, Op. 99; and the Brahms Trio in B Major, Op. 8. A large audience applauded the performers.

Fiedler Lectures at Tufts

Arthur Fiedler, one of the busiest musicians in Boston, recently gave a lecture in Goddard Chapel, Tufts College, in Medford, the central theme being the Esplanade Concerts which he organized in 1929 and has conducted each year since then. Tufts awarded Mr. Fiedler an honorary M. A. degree in 1931 in recognition of his contribution to the advancement of musical understanding in this field.

Taking his Boston Sinfonietta to the University Club, Boston, Mr. Fiedler gave a program of works by Mendelssohn, Ravel, Grieg, Strauss, and Sibelius. This organization has been giving concerts at the club yearly since 1930.

Traveling to Newport, R. I., Mr. Fiedler and his Sinfonietta closed a series of concerts under the sponsorship of the Civic Music Association with a program which included the Ballet Suite by Rameau, the Beethoven First Symphony, and some smaller numbers. J. M. Sanroma, young Boston pianist, was the assisting artist in the Concerto in A Major, by Mozart. Both Mr. Sanroma and the orchestra were obliged to give encores.

GRACE MAY STUTSMAN

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**"OVATION OF SHOUTS AND CHEERS
—SENSATIONAL"**

As "Salome"

with the Cincinnati Symphony Orchestra,
February 26-27, 1937

EDITORIAL PAGE

CINCINNATI ENQUIRER

February 28, 1937

Triple-Threat Player

Our figurative hat is off to Erica Darbo, whose Salome at Music Hall Friday and Saturday evenings was a new high point in Cincinnati's experience of grand opera. It is perilous to apportion credit, particularly in such an opera as this tensely dramatic work of Strauss. For even more completely than Wagner himself does Strauss turn his score to account in creating the mood on the stage.

Yet after giving generous credit to splendid direction and skillful orchestra personnel and supporting cast, one can properly acclaim Mme. Darbo as a truly great star who will be long remembered in Cincinnati.

Her role is quite possibly the most difficult in all the opera currently attempted. The role demands almost continuous singing for two hours. As if this were not exhausting, the role is an extremely dramatic one requiring strenuous activity. And to make the part downright herculean, a dance is tossed into the midst of the work—enough in itself to constitute an evening's work.

All this Mme. Darbo did superbly and without apparent effort. Musically, dramatically—and, shall we say, gymnastically—she carried an unbelievably difficult role with spectacular brilliance. In the parlance of the gridiron, here is a triple-threat performer—singer, actress, and dancer.

CINCINNATI ENQUIRER

February 28, 1937

Opera Season Closes in Burst of Triumph

The Cincinnati Symphony Orchestra's second season of winter opera came to a close in a storm of applause last night at Music Hall as the lights blacked out on the closing scene of Richard Strauss's "Salome", fourth and last of this season's operas.

More than a dozen times the dancing prima donna, Erica Darbo, who captivated the audience with her magnificent performance in the exacting title role, had to take curtain calls to respond to applause which rose beyond mere handclapping to loud, insistent calls of praise and pleasure.

Eugene Goossens, conductor of the orchestra, and his men, and the able cast which supported Darbo and was itself deserving of the highest praise, also shared the laurels, taking many bows before the curtain and in the pit.

"One of the greatest and most demonstrative ovations we ever witnessed in an American concert hall" (Cincinnati).

—HAROLD G. DAVIDSON, *Ohio State Journal*

"A sensational performance by the great Norwegian soprano. A voice of great beauty, tremendous range—an actress of superb dramatic ability. Erica Darbo held the audience spell-bound by the facility of her interpretation."

—LILLIAN T. PLOGSTEDT, *Cincinnati Post*

"Erica Darbo's American debut as Salome, judging by the ovation of shouts and cheers, one can describe with some justification, as sensational. Displays a voice that is clear, warm and true to pitch, with supreme musicianship."

—FREDERICK YEISER, *Cincinnati Enquirer*

"A sensational princess. Two (Cincinnati) audiences stood and cheered (literally, not figuratively). Vivid personality, the necessary illusion of erotic charm, striking histrionic gifts and a native vocal equipment and technical skill of a most superior order. I cannot remember having heard the taxing scene sung with such ravishing beauty of tone."

—SAMUEL T. WILSON, *Columbus Dispatch*



CONCERT—OPERA

SEASON 1937-1938 NOW BOOKING



CONCERT MANAGEMENT VERA BULL HULL

Steinway Building

New York City

CONCERTS: Instrumentalists Heard in Debut

AMONG the newcomers to New York's recital platforms were Ginette Neveu, young French violinist; Reginald Stewart, Canadian conductor, who gave a piano recital; Marcel Maas, Belgian pianist, and Karen Olson, Sybil Colby and Virginia Johnson, singers. Favorite artists heard were Myra Hess, whose piano recital closed the Town Hall series; Georges Enesco, who gave his only violin program of the season; Lotte Lehmann, who sang a benefit list; Reinhold Werrenrath, baritone, who returned after a long absence, and Moriz Rosenthal in final appearance. Among the younger performers were Alexander Kelberine, pianist, and Joseph Knitzer, violinist. Katherine Ruth Heyman was heard in a piano list emphasizing Scriabin's music. Jean Fardulli, Greek baritone, gave a song program. The Schola Cantorum under Hugh Ross gave Bach's St. John Passion in Carnegie Hall.

Reginald Stewart Gives New York Piano Recital

Reginald Stewart, pianist, conductor of the Bach Society of Toronto and founder of the Promenade Concerts in that city, gave his first New York recital in the Town Hall on the afternoon of March 6. He began the program with his own arrangement of Bach's Toccata and Fugue in D Minor, the same composer's chorale prelude, 'Jesus, Joy of Man's Desiring', and Chopin's B Minor Sonata.

Mr. Stewart exhibited maturity of interpretative conception and digital resource. His exposition of the Chopin Sonata was sensitive to a high degree, and his dynamic range proved exceptionally wide. He obviously believes that the function of the pianist is to serve as the vehicle of the composer's intentions, and it was to this end that he devoted himself with results that were markedly to the credit side of the ledger.

The interpretation of a group of Debussy works revealed considerable understanding of the idiom and style of that composer, and while his plugging of the Brahms Capriccio in B Minor was a trifle labored, it is understandable that no one artist finds all the composers represented upon his program equally congenial. His performance of Schumann's Toccata was a high point of the afternoon.

Enesco in Violin Recital

Georges Enesco, violinist. Sanford Schlüssel, accompanist. Town Hall, March 13, evening:

Concerto in E Minor.....Nardini
Adagio (quasi andante).....Locatelli
Le Choeur.....Woollet
Kaddish.....Ravel
Minuet.....Debussy
La Polka.....Corelli
Sonata in C (for violin alone).....Bach
Sonata No. 3 in A Minor, Op. 25.....Enesco

An audience that overflowed onto the stage let it be known from the moment that Mr. Enesco appeared that this was not merely a violin recital, but an occasion to offer tribute and devotion to a master. The Roumanian musician cast a palpable spell over his listeners, and, responding to the warmth which it aroused, gave generously of his very great and personal art in a program which expanded to almost twice its printed length. The appreciation was the more sincere because of the recognition of the violinist's selflessness and dedication to the music for which he was merely an inspired revelatory channel.

This held good even to his own composition, which, for many, was the highest point of the evening. Mr. Enesco is the perfect interpreter for the sonata which he has written out of deep racial feeling. As he plays it, the mysterious, primitive and nostalgic qualities of the music, almost improvisational in character, become an experience which goes beyond music and into the realm of deep human and racial expression.

An equally impressive performance was that of the Bach. Playing to a profound



Ginette Neveu

and unbroken silence, Mr. Enesco encompassed each section with a breadth of tone, penetrating insight and essential musicality that revealed the beauties of the work anew. The stamina and tirelessness of the artist was indicated when, at the conclusion, he played as an encore a movement from another of the unaccompanied sonatas.

All through the evening, Mr. Enesco demonstrated that art which is greater than that technical virtuosity many another violinist possesses in more copious abundance. Even in such miniatures as the Debussy 'Minstrels', which had to be repeated, and the Veracini Minuet, the 'Fontaines d'Arathuse' by Szymanowski, a Kreisler (Pugnani-Kreisler) Minuet and the Fauré Berceuse which were among the encores, this distinction obtained. There were several other extra numbers, including the slow movement from the Schumann Sonata in D Minor, a work which Mr. Enesco has made particularly his own.

The enthusiasm of the audience increased as the evening progressed, until "bravo's" were the rule, rather than the exception. Mr. Schlüssel came in for a large part of the ovations, by reason of his extremely fine accompaniments.

Ginette Neveu Makes Debut

Ginette Neveu, pianist. Arthur Balsam, accompanist. Town Hall, March 12, evening:

Sonata in E Flat, Op. 18.....R. Strauss
Chaconne.....Bach
Prière.....Handel-Flesch
Danse Slave.....Dvorak
Variations on a theme of Corelli.....Tartini-Kreisler
Bagatelle.....Scarlatescu
Nocturne and Tarantella.....Szymanowski

She has been winning various prizes and competitions in Europe since she was nine, and she has made an American concert tour, but it was not until this performance that New York had the opportunity to hear and judge of the talents of Miss Neveu, a young artist of decidedly French background and inclination.

Her program was not one to reveal her ability in its best light. She works most effectively within a small frame, in a complacent mood and with tractable materials. Thus the translucent and elegant Prière of Handel became the best representation of the evening, while that Gargantua and bug-a-boo of the fiddlers, the Chaconne of Bach, was perhaps the least realized. In the first, Miss Neveu's purity of tone, virtually perfect intonation and clean musicianly style combined in a triumph of fine interpretation. But the Bach was too big a conception. She sought deliberation and a slow pace as a means to grandeur in this work but they led rather to a certain stiffness and incoherence.

The very Romantic, lengthy and youthful sonata of Strauss was again an example of very beautiful playing. But, again, it wanted more massive tone, great

er sweep of emotion and a more Germanic style. Here the virtuosic accompaniment of Mr. Balsam was a great boon. Miss Neveu holds much promise as an important violinist, more promise, in fact, than most of the younger artists heard in New York in recent months. Her development will be watched with interest.

Kelberine Plays Own Transcriptions

Alexander Kelberine, pianist. Carnegie Hall, March 15, evening.

Passacaglia in B Flat.....Frescobaldi
Gagliarda.....Galilei-Respighi
Siciliana.....Composer unknown
(Transcribed by Respighi)
Variations on 'Ah! Vous dirai-je, maman'.....Mozart
Prelude and Fugue; 'Mortify Us Through Thy Grace'; Toccata and Fugue in D Minor.....Bach-Kelberine
Sonata in E Minor, Op. 90.....Beethoven
Variations and Finale on a Theme of Schumann.....Behrend
'Kaddish'.....Ravel-Siloti
'Sumare' from 'Saudades do Brasil'.....Milhaud
Etude, Op. 10, No. 6, in E Flat Minor.....Chopin-Godowsky
Mazurka, Op. 17, No. 4 in A Minor; Polonaise, Op. 26, No. 2 in E Flat Minor.....Chopin

One of the most interesting programs, in content, of the current season was that offered by Mr. Kelberine. The Frescobaldi



Alexander Kelberine

Passacaglia, a work of broad, architectural conceptions requiring massive effects and sonorous handling, received a somewhat strained interpretation, though the pianist's performance of the two succeeding dances of the Sixteenth Century, originally written



Reginald Stewart

for the lute, with their delicate and somewhat archaic flavor, was more perceptive. An almost brittle tone, approximating the instrument for which the works were originally conceived, added to their effect, and finer details of color were evident.

The simple Mozart tune and variations were encompassed with agility and delicacy. The three Bach transcriptions that followed, all Mr. Kelberine's work, were scholarly adaptations, and the first of the group, from the eight little preludes and fugues for organ, in G Minor, was perhaps the most successful. The transcription of the giant Toccata and Fugue, while not likely to supersede the Tausig, or unfortunately, the Busoni, is not as orchestral as the latter, or for that matter as muddy. The pianist has kept Bach's original structure and instrument obviously well in mind.

The pianist's wife, Jeanne Behrend, was represented on the program by her fourth opus, the Variations on a theme of Robert Schumann. The audience, braving inclement weather, was of good size and correspondingly cordial.

Lotte Lehmann and 'Dichterliebe'

Schumann's infrequently sung 'Dichterliebe' cycle occupied the central place in the song program which Lotte Lehmann presented in Town Hall on the afternoon of March 7, the recital being given for the benefit of the educational and philanthropic work of the New York Society for Ethical Culture. The soprano was applauded by a capacity audience, with many listeners

(Continued on page 26)

Schola Cantorum Gives St. John Passion

A stirring performance of Bach's 'Passion According to Saint John' was given by the Schola Cantorum, Hugh Ross, conducting, in Carnegie Hall on the evening of March 17. When one brief concert season witnesses three such epochal works as the Mass in B Minor, 'Matthew' and 'St. John' Passions, as this year will have done by its completion, there can be no doubt of the century-tried and heart-holden grip Bach has upon his idolaters.

The soloists were Charlotte Boerner, soprano; Enid Svantho, contralto; William Hain and Arthur Bailey, tenors; Francis Row and Dudley Marwick, basses; Otto van Koppenhagen, viola; Ernst Victor Wolff, harpsichordist, and Everett Tutchings, organist. Members of the New York Philharmonic-Symphony formed the orchestra.

The work of the chorus was generally admirable, and with the exception of the opening chorus, its choirs sang with clarity, precision of attack and scrupulous attention to the many details of nuance and color. The choruses of the Jews, for instance, in which Bach has summed up the excitable, gesticulatory and emotional qualities of the race, were excellently sung; and in the

passages affording greater dignity of line as in the 'Ruht wohl', 'Ach Herr, lass dein Lieb, 'Engel', and others, they revealed assiduous training and an understanding of the significance of their music.

William Hain, who sang the part of the Evangelist, bore the brunt of the music assigned to soloists, and bore it bravely. He voiced the profoundly moving episodes with an intuitively dramatic sense, and read the aria 'Ach, Mein Sinn', with rare fervor.

Miss Svantho's interpretation of the moving 'Es Ist Vollbracht', was one of the best contributions of the evening, though in her first solo 'Von den Stricken', she seemed to have difficulty in adjusting herself to the style of Bach's music. Francis Row gave dignity and pathos to the utterances of Jesus, and Dudley Marwick's Pilatus was an intelligent conception, intelligently sung. Miss Boerner voiced her music with fresh charm and evident musicianship, and Mr. Bailey's contributions, though minor, were worthily presented. Mr. Ross conducted in an authoritative manner and the numerous Bach devotees present tendered him appreciative applause at the close of the great work, showing also their approval of the soloists.

LOS ANGELES STAGES STRAVINSKY BALLET

**Composer Conducts Orchestra—
Kosloff Directs and Dances
Lead in 'Petrushka'**

LOS ANGELES, March 20.—The Southern California Symphony Association, which sponsors the concerts of the Philharmonic Orchestra, has crowded a number of its most interesting events into the March calendar. The first of the attractions was Stravinsky's 'Petrushka', produced by Theodore Kosloff, with the composer conducting.

Magnificently staged, in colorful costume and brilliant settings, the presentation rivaled the Bowl spectacles and brought two large audiences to Shrine Auditorium, where it was given on March 12 and 13. Kosloff not only directed and staged the fantastic burlesque, but assumed the difficult title role as well, making much of the heart-broken puppet, who longed for a real flesh-and-blood existence. Unusual ability in pantomime and unexcelled rhythmic sense characterized his work through the performance. Lisa Maslove, as the Dancer, and Louie Maurice as the Blackamoor, were also excellent, their work being on a par with the best of visiting dancers. Kosloff, a painter of no mean ability, designed the sets and costumes.

Composer Acclaimed

With such a colorful and fantastic spectacle, the music seemed to fall in its rightful niche and achieved greater conviction than when played as an orchestral suite. Stravinsky personally conducted several rehearsals, and led the two performances to the evident satisfaction of the audience. He shared numerous curtain calls with Kosloff's dancers and the musicians. The ballet was preceded by a first performance in Los Angeles of the Divertimento from the Ballet, 'The Fairy Kiss', and the 'Firebird' Suite.

The preceding pair of concerts conducted by Otto Klemperer on March 4 and 5, featured early orchestrations of two Bach chorales by Arnold Schönberg. These were 'Schmücke dich, O liebe Seele', and 'Komm, Gott, Schöpfer, Heiliger Geist', and reveal Schönberg's deep appreciation and understanding of Bach, and also his ability to clothe the classic figure in modern dress. Alexander Borissoff disclosed rare artistry in the solo passages. The first part of the program also brought the Overture to Wagner's 'The Flying Dutchman', 'The Swan of Tuonela' by Sibelius, and a first Los Angeles hearing of Carpentier's 'Danza'. Tchaikovsky's Symphony No. 5 was the concluding number, and with the Bach, shared the best playing of the evening.

Lillian Stender was piano soloist in the third concert of the Beethoven series, playing the Third Concerto on the program with the Second and Sixth Symphonies. Miss Stender's playing was characterized by lovely quality of tone, rhythmic precision and a fine classic spirit. Mr. Klemperer was feted for the excellent work of the orchestra.

HAL D. CRAIN

Max d'Ollone's opera, 'La Samaritaine', is scheduled for its premiere at the Paris Opéra in April with Miss Hoerner and Mr. Fernet in the leading roles.



Dr. Otto Wick, Composer of 'The Temples of Peshawur'

CHORAL PRIZE AWARDED

**Composition by Dr. Wick Chosen by
Lake Placid Club**

LAKE PLACID, N. Y., March 20.—To a composer in San Antonio, Tex., Dr. Otto Wick, goes the prize of \$500 in the Lake Placid Club's choral composition contest that closed recently. Dr. Wick is a former conductor of the New York Liederkreis. The prize will be presented by Samuel H. Packer, general-manager and vice-president of the Lake Placid Club.

The prize-winning work is titled 'The Temples of Peshawur', and was chosen from almost fifty original compositions submitted from all over the country. It is of twenty-five minutes' duration, for mixed chorus and soli. The acting judges were Henry Holden Huss, Antonia Brico, and Dr. Channing Lefebvre. Dr. John Warren Erb of New York is chairman of the contest committee. The composition will receive its first performance on April 29 by the Musical Arts Chorus. Dr. Erb will conduct.

The Lake Placid Club is offering a chamber-music prize \$1,000 for a quintet for piano and string quartet. Compositions for this prize must be in the hands of the chairman, Mrs. Edgar Stillman-Kelley, Hotel Great Northern, New York City, not later than March 30. They should be signed with a pseudonym or motto, and sent with return postage by registered mail.

Both contests are held in cooperation with the Lake Placid Club Education Foundation, which for years has actively sponsored good music.

NEW OPERA TO BE HEARD

**Curtis Students Will Present Menotti
Work, as Well as One by Milhaud**

The first New York performance of the one-act opera, 'Amelia Goes to the Ball', by Gioncarlo Menotti, a student of composition at the Curtis Institute of Music, will be given by students of the Institute at a special benefit performance at the New Amsterdam Theatre on April 11. Another one-act opera, Darius Milhaud's 'Le Pauvre Matelot', will also be presented. Both works are in English, and will be under the baton of Fritz Reiner.

Guest artists will be Anna Leskaya and Conrad Mayo. The stage director will be Ernst Lert. Settings and costumes will be by Donald Oenslager.

The performance is for the benefit of the Music School of the Henry Street Settlement, Grace Spofford, director.

GERMAN MUSIC FESTIVALS ANNOUNCED

**Operas to Be Given in Munich,
Bayreuth Listed—Singers
Festival for Breslau**

As now officially announced, the Wagner-Mozart-Strauss festival of twelve operas, which will be given in Munich from July 20 through Aug. 29, includes 'Meistersinger', which will be heard on July 20 and 29, Aug. 8, 14, 22 and 29; 'The Marriage of Figaro', on July 21, 30, Aug. 6 and 25; 'The Flying Dutchman', on July 22, Aug. 7 and 26; 'Don Giovanni' on July 23, Aug. 11 and 20; 'Rosenkavalier' on July 24, Aug. 1, 15 and 28; 'Tristan und Isolde', on July 25, Aug. 5, 17 and 24; 'Salome' on July 27 and Aug. 19; 'Cosi fan Tutte', on July 28, Aug. 13 and 27; 'Tannhäuser' on July 31, and Aug. 12; 'Aegyptische Helena' on Aug. 3, 10 and 21; 'Titus', on Aug. 4, and 'Idomeneo' on Aug. 18.

Music dramas of Richard Wagner will be given in Bayreuth from July 23 through Aug. 21, and include 'Parsifal', on July 23, Aug. 1, 5, 11 and 20; 'Lohengrin', on July 24, Aug. 2, 4, 7, 8, 10, 19 and 21; 'Rheingold', on July 25 and Aug. 13; 'Walküre' on July 27, and Aug. 13; 'Siegfried', on July 28 and Aug. 15; and 'Götterdämmerung', on July 30 and Aug. 17.

Bruckner Festival for Berlin

During May in Berlin, a German Bruckner festival, German Romanticist and old music, and in connection with the Berlin Art Weeks, symphony, choral concerts, opera performances, palace concerts and serenades, will be given.

The Bonn Beethoven Festival will be held from May 1 to 9; the Handel festival will take place in Breslau; a Richard Wagner Festival week in Detmold, and a Brahms festival in Hamburg. Bruckner and Mozart will be honored by festivals in Heidelberg.

In June, a Rhenish music festival will be given at Düsseldorf; the Music Societies festival at Frankfurt-Am-Main, Handel festival performances at Göttingen, a Nordic Week of music at Lübeck, a Gutenberg festival week at Mainz, at Nuremberg, opera festivals, and a Mozart festival at Würzburg.

To Revive Handel Opera

During the month of July and August, a World Singers Meeting in connection with the twelfth National Singers Festival, will be held, as well as the observance of the seventy-fifth anniversary of the German Sängerbund at Breslau. Richard Wagner concerts will be held at Füssen in Neuschwanstein Castle; Verdi and operetta festivals at Stuttgart, and sylvan opera festivals plays at Zoppot, including the music-dramas 'Parsifal' and 'Lohengrin'. Festivals will also be held at Donaueschingen.

In August additional musical activities include the Zwinger Serenades in Dresden and the historical Bach festival at Marburg. On May 8, June 5, July 3 and Sept. 4, midnight concerts will be given in numerous towns in the Harz Mountain region. During June and August, Rocco festivals with serenades will be held at Bamberg, and historical palace concerts will be given at Bruchsal.

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The Metropolitan Season

WITH a record of thirty-three operas and three ballets produced in the fourteen weeks of lyric drama that began with 'Die Walküre' on Dec. 31 and is scheduled to end with 'La Traviata' on March 27, the Metropolitan has had an active and a varied season. With so many works presented in so limited a space of time, only a handful completed the subscription round. The greater number had less than five performances and nearly half were given less than three times. The more remarkable, then, the total of eight performances for 'Tristan and Isolde', equalled only by the long-standing record of the season of 1886 when the Wagner music-drama had its introduction to this public. If there had been any desire to go beyond the total of eight representations achieved at that time, this could have been accomplished readily enough by a ninth performance in the final fortnight of the season now closing.

This was, of course, a Wagner year, there being some thirty-six performances of the Bayreuth master's works (exclusive of a post-season 'Meistersinger' already announced) as compared to eighteen for the operas of Verdi and only five for those of Puccini. A total for all of the Italian operas of the season—Verdi, Puccini, Leoncavallo, Mascagni, Ponchielli, Bellini and Donizetti being the seven composers represented—and with the component parts of double bills counted separately, lacks one of the total for Wagner. Various deductions already have been drawn from this notable access of popularity for works which formerly came off second to aria-strung Italian works. The relative strength of the casts, enthusiasm for a particular singer or for several singers, the improvement of the orchestra, an accumulation of experience with the music of Wagner derived

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from symphonic performances, all may be said to have played their part. A snowball was set rolling. It grew in size as other operatic snowballs have grown in other years. Those who have attributed much to the art of Kirsten Flagstad (though possibly not to the exclusion of another individual by name of Richard Wagner) may manifest a particular interest in the total number of her appearances, which (assuming she is not indisposed during the final week) will reach twenty-five. There would have been twenty-six but for a throat affliction which kept her out of the 'Götterdämmerung' which concluded the evening 'Ring' series. The figure is not itself an unprecedented one, as it means an average of less than two performances a week. Caruso, Farrar, Jeritza and others sang that often. But in two instances, Mme Flagstad sang three times in one week—in the eleventh week on three successive days—to offset a week in which she had no performances, and several in which she sang only once. Performances in Brooklyn and Philadelphia are not included in these figures. They added, of course, to the heavy burdens borne by this artist.

The relegation of Puccini to the final three weeks was one of the curiosities of the season, but clearly was a matter of expediency or policy with respect to casting and rotation of works and cannot be said to have any significance. Puccini's operas certainly are not passé. They await a new deal in the staging as well as in the singing personnel. Commendably varied as the repertoire has been, with the revivals of 'Le Coq d'Or' and of 'Norma' particularly enterprising, if not highly successful, there have been some conspicuous lacks—Mozart among them. Cimarosa's 'Clandestine Marriage' was no substitute, its chief contribution being to the quantity of English heard during the season. Its two performances, added to the two of Hageman's 'Caponsacchi' and the three of 'Bartered Bride', brought to seven the total of representations in the vernacular, as compared to thirty-seven in German, thirty-five in Italian and twenty-eight in French.

Of the season's revivals, 'Der Fliegende Holländer' was the most thoroughly commendable though the same number of performances (four) fell to 'Samson et Dalila', as compared to three for 'Tales of Hoffmann' and two each for 'Norma' and 'La Gioconda'. Without attempting to go into the respective merits of new singers introduced, it can be said that the general situation with respect to casting has not been materially altered. A definite improvement in the orchestra and some changes for the better in the stage management have been noted. The American ballet has still to strike its stride and certain irritations connected therewith have remained. These are details. The essentials, in retrospect, are the diversity of the record and the hegemony of Wagner.

Charles A. Ellis

AS the first manager of the Boston Symphony, a post he held for thirty-seven years; as an opera manager, both independently and in association with Walter Damrosch; and as the personal manager of a limited number of artists of international fame, Charles A. Ellis was one of the men who contributed most to the building of a firm business basis for music in America. He was not primarily a millionaire altruist devoting a personal fortune to a cherished cause like Henry Higginson, with whom he had been associated in business before the founding of the Boston Symphony in 1881. But although he occupied a salaried post and in his own opera and recital ventures may have entertained the usual high hopes of profit, seldom realized, his application of sound business methods was a furtherance rather than in any sense an obstacle to the artistic success of all he undertook.

In most respects he was a conservative in his several fields, little given to the more flamboyant ways of publicity or to drumming up a fictitious interest not inherent in the musical virtues of what he sought to present. In this he was true to his New England heritage and to himself. Personally he was reserved, if friendly and straightforward. His loyalty, like that of Col. Higginson, went the whole way in the defense of Karl Muck when the war forced upon the orchestra management, a dilemma that no one could have foreseen. This same loyalty caused him to de-

Personalities



Pictures, Inc.
Arthur Rodzinski Receiving the Order of Polonia Restituta, the Highest Polish Order of Merit, from Ambassador Count Potocki

Tagliaferro—The high counsel of the Paris Conservatoire has elected Magda Tagliaferro as professor of piano.

Thibault—In order to fulfil a recital engagement at Lehigh University, Conrad Thibault is flying from Hollywood the middle of next month and will have to fly directly back to appear on the Packard program.

Pons—The keys of the city of Norwalk were presented to Lily Pons recently by the mayor. The Metropolitan soprano has "settled permanently" she says in the Silvermine district, and she hopes that she "will be as good a neighbor as the people have been to me".

Mitchell—Now on tour in Europe, Viola Mitchell, violinist, reports an unusually severe crossing of the Atlantic. "The sea was so rough, I was forced to sit on the floor, most of the time, and was unable to do any practising at all, but I never missed a meal"!

Ravel—The Concerto for Left Hand composed by Maurice Ravel, is said to have come near to causing a serious lawsuit. It was alleged that a number of changes made by the pianist for whom it was written, "deformed" the text.

Beecham—Having passed the age when he can be a star at "rugger" as the British call their type of football, Sir Thomas Beecham is quoted as saying that he finds conducting an orchestra the most agreeable form of physical exercise. "Doubtless that is why" comments *L'Art Musical* of Paris, "he conducts with such exuberance of gesture".

cline the direction of the Metropolitan Opera, at a salary said to have been many times that which he received in Boston as manager of the symphony, when Col. Higginson told him the orchestra could not do without him. That Ellis limited his own remuneration, for the orchestra's sake, seems to be universally accepted by those who knew him at the time. He was never an exploiter. In its practical way, his was a code of service, whether to an institution or an artist. This inevitably meant service also to the musical public and to the musical art. Perhaps more than any other orchestra, the Boston Symphony laid the foundations for the business policies and the business procedure of America's symphonic institutions as they exist today. This must be regarded as one of the fruits of the labors of Charles A. Ellis, who met the immediate problems of his career with a foresight and an ability that were of wider and more lasting influence probably than he knew.

MORE OF RICHARD WAGNER'S LETTERS

The King Ludwig Correspondence

By DR. PAUL STEFAN

VIENNA, March 10.

AFTER an interval of only a few weeks, the publication of the first volume of the correspondence between Wagner and King Ludwig of Bavaria, has been followed by the second. It is again a book of 250 pages, of which twenty-six are allotted to an exceedingly painstaking introduction. The editor, Otto Strobel, outdoes himself in accuracy and consideration of even the minutest details.

The letters contained in this second volume cover the period from the spring of 1866 to the beginning of 1872. Though the publication as a whole has justly created quite a sensation, one naturally cannot expect that sensations will continue to follow one another page after page. And yet the new letters, of these particular years which were of such political importance generally and of such human importance to those immediately concerned, are hardly less significant than those in the first volume.

Three Subjects of Letters

Three subjects monopolize the letters, the intimate friendship of the King with Wagner; the relations of Wagner to Cosima; his life and relations with the world.

The friendship could not be more ardent. "I love no woman, no parents, no brother . . . no one devoutly and with all my heart, but you! you, idol of my heart, you alone!" Thus writes the King. And on April 22, 1866, he telegraphs Wagner—there are many telegrams in this volume, dispatches of the King from his military encampment—"A month from today, a day of rapture (that is, Wagner's birthday). 'Sublime day, on which God's ambassador came to earth. . . .'" And in the very last letter of this volume (January 3, 1872) he writes to Wagner: "Despite all the storms which would seem to separate us . . . our stars will come together."

Six Years of Storms

And yet there were storms enough during these six years. The King becomes engaged and breaks off the engagement. His fiancée, Sophie Charlotte of Bavaria, a sister of Empress Elisabeth, has a share in the ecstatic devotion to Wagner and also receives letters from him, which, however, have been lost. Wagner urges the King to marry just as soon as possible, and the editor vigorously combats the interpretation that the breaking off of the engagement was a sacrifice which the King made to his friendship for Wagner. Nevertheless, so great is the ecstasy of longing which seizes the King when deserted by Wagner—Wagner has taken refuge in Triebtschen near Lucerne with Cosima, still Cosima von Bülow—that the King twice wants to abdicate and flee to Wagner. Both times Wagner and Cosima restrain him.

Ludwig's Political Position

But had not disgust with politics forced upon him by fate likewise brought the King of Bavaria to such a point? Ludwig wants to avoid the war of 1866, does not want to endure Prussian supremacy in the German Federation after the victories over Austria. Wagner supports him in his opposition to Prussia, but begs him to persevere for that very reason. Yet afterwards he advises a reconciliation

with Bismarck and King Wilhelm, and we know that Ludwig did intervene in 1870 to take a decisive part in the conflict with France on Prussia's side.

If there is a third, a sympathetic woman, in the fellowship of the King with Wagner, it is not Princess Sophie, but Cosima. Wagner keeps up the pretence to the very end that she has remained Bülow's wife. The Munich press, however, vigorously attacks the menage of Wagner and Cosima in Triebtschen. Wagner begs the King for protection and in June, 1866, he draws up a letter from the King to Bülow which is to rehabilitate the latter in the public eye. The King actually sends the letter, it is published, but the Munich 'Volksbote' persists in its reproaches. Two years later Wagner is still haranguing the King not to tolerate the "sully of the honor" of an "unhappy husband." Yet the King, otherwise very much of a freethinker, at first cannot forgive Wagner for what, as he now sees, has happened, and even refuses, in November, 1868, to receive Wagner. But when the divorce of the Bülows has finally been definitely granted and Wagner and Cosima marry in Switzerland Aug. 25, 1870, the King sends a telegram of congratulations and best wishes.

Continues Wagner's Friend

The most ecstatic participation by the King in Wagner's life and work continues, even though they are separated. Wagner describes his daily regimen in detail, his room, in which connection he does not forget to mention the self-portrait of Ludwig Geyer, his "father" (these being Wagner's exact words), which he has hung there. Again and again the King has to appease Wagner's complaints about his court officials and when money is again lacking, Ludwig, in 1869, gives another 10,000 gulden in addition to what he has already contributed. Heroically keeping the human side separate from the artistic, Bülow puts on a performance of 'Die Meistersinger' in Munich in 1868, a supreme triumph for Wagner! Next, however, the King commands performances of 'Das Rheingold' and 'Die Walküre' in Munich against Wagner's wishes. Wagner even hurries thither in person in order to prevent the inadequate. The King, who does not want him in Munich at the moment, almost wishes that it would come to demonstrations against Wagner: "Now when the Bülow scandal is *au comble*." He is immediately filled with remorse, however, but Wagner remains inexorable: "Do you want my work the way I want it," he writes to the King, "or do you not want it that way?" And he demands that the performance of the 'Die Walküre' be postponed for a year or at least be closed to the public; that when it comes to a performance, he, Wagner, shall have exclusive dictatorial powers in the theatre, and that the stage-manager shall be away on furlough during the rehearsals. The King will not hear of anything of the sort, 'Die Walküre' is presented, but Wagner realizes that Munich is not the place for his festivals and already, in 1871, he begins negotiations with Bayreuth, considering at first the ro-coco theatre already there. The King finally has to submit and to pledge his support to the Bayreuth festival plan. He remains ardently devoted to Wagner. With this, ends this second volume of letters.

What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1917



Principals in the 1917 Revival of 'Lakmé' at the Metropolitan. At the Left, Giovanni Martinelli (standing) and Giuseppe de Luca. Right, Maria Barrientos with Léon Rothier



'Lakmé' Revived

Delibes's 'Lakmé' was resurrected at the Metropolitan Opera House on Saturday afternoon. The leading roles were assumed by Maria Barrientos who sang Lakmé; Giovanni Martinelli, Gerald; Giuseppe de Luca, Frédéric; Raymonde Delaunoy, Mallika; Léon Rothier, Nilakantha, and Mmes. Sparkes, Egner and Howard appeared in the lesser roles. Rosina Galli danced and Giorgio Polacco conducted.

1917

And Polacco Conducted

The Metropolitan ended its Brooklyn season at the Academy of Music with 'Thais'. Geraldine Farrar appeared in the title-role, Luca Betta as Nicias, Pasquale Amato as Athaniel. Kathleen Howard, Lenora Sparkes and Raymonde Delaunoy were also in the cast.

1917

What Became of It?

(Headline) Seek Protection for Women Against Evils of the Musical World. If the New Musical Union of Women Musicians Realizes Its Purpose, Then It's Goodbye to the Managers Who Extort Money from Mediocrities on an Agreement to Secure Bookings.

1917

The Composer Speaks

"I would like," declared Mr. de Koven (writing of a Philadelphia criticism of his 'The Canterbury Pilgrims') as a critic of some reputation myself, to suggest to your readers that any work accepted for production by the Metropolitan Opera Company on its merits . . . could not have been as vapid and tepid as your critic would have them believe!"

1917

BUFFALO TO BE HOST TO EASTERN MUSIC EDUCATORS

Eastern Conference to Mark Fifth Biennial—Five-Day Program to Be Held in April

BUFFALO, March 20.—The fifteenth meeting and fifth biennial of the Eastern Music Educators Conference will be held here from April 13 to April 17. Six general sessions, two daily, will be conducted on April 14, 15 and 16, including music programs, demonstrations, addresses, panel discussions, and clinics covering all phases of school and communal activity. Pre-conference and post-conference programs will be held on April 13 and 17, as well as five gala events during all the evenings of the conference.

Howard Hanson will conduct the All Eastern High School Orchestra. The Eastern States High School solo singing contest, will be conducted by the National School Vocal Association; a

Western New York High School band festival will be held under the auspices of the New York State School Band and Orchestra Association, Edwin Franko Goldman, guest conductor; a school music festival will be given by the music department of Buffalo Public Schools; a festival of male singing organizations will be sponsored by the Junior Chamber of Commerce of Buffalo.

An intercollegiate women's glee club contest, as well as lobby sings, radio programs, musical interludes, exhibits of music, materials, and instruments will also be held. Eastern In-and-Out Clubs and affiliated associations will hold a meeting. George L. Lindsay is president of the executive committee.

The Stadttheater in Aix-la-Chapelle is giving the first performance of Werner Egk's opera, 'The Magic Fiddle'.

SEVITZKY TO LEAD INDIANAPOLIS PLAYERS

Engaged as Musical Director and Conductor for Term of Three Years

INDIANAPOLIS, March 20.—William H. Ball, president of the Indiana State Symphony Society, recently announced that Fabien Sevitzy has been engaged as conductor and musical director of the Indianapolis Symphony for the next three years.

Next season's plans will consist of twenty pairs of Friday and Saturday Concerts beginning on Nov. 1, and noted musicians will appear as soloists. Three Young Peoples concerts, which will indicate the development of orchestral music, and will be similar in scope to those introduced by Mr. Sevitzy in Philadelphia, will be given as well as three popular concerts, devoted to classic and operatic music.

As another innovation the Orchestra will undertake a tour of fifteen concerts through the state of Indiana. It will mark the first visit of the orchestra to many of the important cities of the state.

To Foster Native Music

In discussing his programs for next season, Mr. Sevitzy announced that he would include a composition by an American composer on each of his programs. Last season Mr. Sevitzy made his first appearance with the orchestra, and negotiations were immediately begun to have him return as permanent conductor.

He is distinguished as the founder and conductor of the Philadelphia



Fabien Sevitzy

Chamber String Simfonieta. He has also appeared as guest conductor of the Los Angeles Philharmonic, the Washington Summer Concerts Orchestra, the Paris, Berlin, Vienna, and Warsaw Symphonies and was the conductor of the Peoples Symphony of Boston.

He began his career in America as double bass player in the Philadelphia Orchestra in 1923. Two years later he organized the Philadelphia Chamber String Simfonieta. In addition to his other activities, Mr. Sevitzy has conducted a series of operas for the Philadelphia Grand Opera Company.

Mrs. Donald Spencer Resigns as Manager of Portland Symphony

PORTLAND, ORE., March 20.—Mrs. Donald Spencer submitted her resignation as manager of the Portland Symphony at a meeting of the directors on March 16. Mrs. Spencer has been manager since 1918. No successor has been appointed, though James Richardson will manage the summer concerts of the Philharmonic Stadium series.

J. F.

SECOND CHAMBER SERIES

New Friends of Music Announce Concerts for Next Season

The New Friends of Music, Inc., will give a cycle of sixteen chamber music and Lieder concerts devoted to the major works of Mozart, Schumann and Schubert for its second season, 1937-'38 in the Town Hall.

The sixteen concerts will take place at 5:30 p. m., on sixteen consecutive Sundays, excepting Dec. 26, Jan. 2 and Jan. 9. They will begin on Nov. 7 and end March 13. Subscriptions may be had for all sixteen concerts or for eight alternating concerts in Series A and B.

Participating ensembles include the Budapest, Gordon, Hart House, Kolisch, Musical Art, Pro Arte and Stradivarius String Quartets, and the Pasquier Trio. The assisting artists will be Simeon Bellison, Emanuel Feuermann, Ria Ginster, Friedrich Schorr, Mischa Levitzki, Hortense Monath, Benno Rabinoff, Artur Schnabel, Karl-Ulrich Schnabel, Elisabeth Schumann, Joseph Schuster, Rudolph Serkin, Leonard Shure, Enid Svantho and Efrem Zimbalist.

A departure from the present season will be the inclusion of works by more than one composer on the programs. I. A. Hirschmann is president of the organization, and Richard Moses continues as manager.

BEETHOVEN ASSOCIATION HONORS GEORGES ENESCO

Composer-Conductor's String Octet Given First Performance—Many Notables Attend

Georges Enesco, composer, conductor and violinist, was tendered a dinner on March 15 by the Beethoven Association at its Clubhouse. The large attendance included distinguished members of the Beethoven Association and their friends.

At the honor table were Mr. Enesco, Germaine Schnitzer, Georges Barrère, Carlos Salzedo, Mr. and Mrs. Edgar Varese, Mr. and Mrs. Horace Britt, Mr. and Mrs. Bernard Wagenaar, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Artur Rodzinski, Marion Bauer, Adella Prentiss Hughes, Lillie Sang-Collins, Leopold Godowsky, and Hans Letz.

Mr. Barrère was toastmaster, and Miss Bauer, Mr. Damrosch, and Mr. Enesco addressed the guests.

During the evening Mr. Barrère, Mr. Salzedo, and Mr. Britt, who were all Enesco's classmates at the Paris Conservatoire, played two 'Pieces en concert' by Rameau, and Salzedo's transcription for harp, flute, and 'cello of Debussy's 'Children's Corner'. A group of eight women, string players from the Juilliard Graduate School, gave the first performance of Mr. Enesco's String Octet, which was prepared by Hans Letz.

Harold Morris Gives Piano Recital

Harold Morris, pianist, gave a recital at the Institute of Musical Art of the Juilliard School of Music on March 12. He played works by Haydn, Scarlatti, Bach-Busoni, Chopin's Sonata in B Flat Minor, Op. 35; a bracket by Liszt, Griffes's 'The White Peacock', and Debussy's 'Goldfish.'

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FONTAINEBLEAU ADDS TO FACULTY



The Palace at Fontainebleau Which Houses the School of Music

FONTAINEBLEAU, March 20.

THE Fontainebleau School of Music, which reports a number of early enrollments for 1937, has made several additions to its faculty this year. Among them is Lucien Muratore, French tenor, formerly of the Metropolitan, the Chicago and the Paris opera companies. Another is Igor Stravinsky, noted composer, who will collaborate with Nadia Boulanger in composition classes, lecturing on his own works.

A new course in flute playing will be conducted by René Leroy, flutist and president of the Paris Society of Ancient Instruments. The regular staff will continue to function. Heads of departments are as follows: Robert Casadesus, piano; Marcel Dupré, organ; Camille Decreus, French song coaching; Hilda Roosevelt, voice; Nadia Boulanger, composition; Maurice Hewitt, violin; Paul Bazelaire, 'cello; Jean Batalla and Lucien Capet, assistants to Casadesus.

CONTEST HELD IN BALTIMORE

Winners Chosen in Federation Event—Peabody Quartet Presents Concert

BALTIMORE, March 20.—The Maryland Federation of Music Clubs contest, held on March 13 in the North Hall of the Peabody Institute, resulted in a tie between two voice contestants, Mary Lida Bowen, soprano, and William Chalmers, baritone. Both contestants will be sent to the District Federation contest at Petersburg, Va. Betty Hocker, soprano, was the winner in the young artists contest. Dorothy Freitag Yukt won the choice among the pianists. Milton Wohl, violin, and Margaret Douglas Wolfe, soprano, gained distinction in the students' contest. The judges included Frank Sheridan, Leonard Liebling, Mr. and Mrs. Henry Holden Huss, and Vera F. Onaroff. Mrs. John Stewart Row, State president, and Mrs. John I. Rowe, chairman, entertained the visiting judges and other officials at a luncheon.

The appearance of the Peabody String Quartet—Frank Gittelson, first violin; Walter de Lille, second violin; George Wargo, viola; and Bart Wirtz, 'cellist, at the nineteenth Peabody recital on March 12, gave proof that this organization is not only a credit to the Peabody Conservatory of Music, where three of its members are active as teachers, but a string group equaling the artistic status of many visiting quartets. Fine balance of tone, rhythmic adjustment, and sympathetic understanding which marked the interpretations of the Borodin Quartet in D and the Vaughan Williams in G Minor, beside the programmatic 'Toreador's Oration' by Turina.

Maas Plays at Bach Club

Marcel Maas, Belgian pianist, was the artist appearing before the Bach Club audience at Cadoa Hall on March 10. Digital skill, tonal delicacy, force, and individual interpretation aroused the appreciation of the audience. The program concluded with several encores of Bach, played with fine appreciation of classic style.

The Baltimore Music Club (member of National Federation of Music Clubs), Mrs. C. Albert Kuper, president, entertained its members with a recital program at Southern Hotel on March 6. The participants were Lester German, tenor, with George Bolek at the piano; Catherine Logan, contralto; Hugo Weisgall, conducting a string ensemble; and Elizabeth Rowland Davis, sole pianist, substituting for Ruth H. Schaffer, who had been scheduled to appear. The program was arranged by Mrs. Martin W. Garrett and Mrs. J. Campbell Colston.

Spaldings Honored at Reception by Tollefsens

Mr. and Mrs. Carl H. Tollefsen entertained at a reception in their Brooklyn home in honor of Mr. and Mrs. Albert Spalding on the afternoon of March 7. The host and hostess were assisted in the reception line by Anita Palmer, Mrs. Frank Rehmann, Mrs. Harry Schroeder and Mrs. Amelia Gray Clarke. Alma Tollefsen and Mrs. Albert Wier presided at the tea table.

About 150 guests, including many notables in the music world, were present to greet the violinist and his wife.



Michael Caputo

\$24,000 TO THE RED CROSS FROM BENEFIT CONCERT

Countersigning the American Guild of Musical Artists' Check for \$24,000, Part of the Proceeds of the Concert Recently Given for the Benefit of the Red Cross. Charles Hackett of the Metropolitan Opera Wields the Pen, and Waiting Their Turn Are Richard Bonelli, Also of the Metropolitan; Mrs. Lawrence Tibbett, Wife of the Guild's President, and Leo Fischer, Executive Secretary of the Guild

'LA BOHEME' PRESENTED IN NEWARK THEATRE

Virginia Pemberton Sings Mimi and Tokatyan Rodolfo—Philadelphians Are Heard

NEWARK, N. J., March 20.—Under the direction of Giuseppe Bamboschek, Puccini's 'La Bohème' was sung at the Schubert Theatre on March 14 with a cast that evoked from the audience evidence of gratification and enjoyment. Most of the cast were seasoned veterans and the performance moved with commendable smoothness and vitality.

The role of Mimi was sung by Virginia Pemberton, soprano, who made a favorable impression, and increasing familiarity with the role and with the stage probably will exhibit her art to still better advantage. Armand Tokatyan substituted for Sidney Rayner as Rodolfo, singing with his accustomed opulence and verve. Elvira Helal was

a vivacious Musetta and was very successful with the familiar waltz song. Léon Rothier's resonant bass and dignified demeanor added much to the part of Colline, and Joseph Royer gave an excellent portrayal of Marcello, vocally as well as dramatically.

The final concert of the Philadelphia Orchestra at the Mosque was given under the auspices of L. Bamberger & Co., with a large audience in attendance. Mr. Ormandy conducted Weber's 'Freischütz' Overture, Liszt's 'Les Preludes' and Tchaikovsky's 'Pathétique' Symphony. John McCormack was the soloist, and the audience accorded him an ovation.

P. G.

Lillian Gustafson to Be Under Friedberg Management

Lillian Gustafson, Swedish-American soprano, well known for concert and oratorio appearances, recently signed a contract to be under the exclusive management of Annie Friedberg.

MEMORIAL RECITAL GIVEN IN DETROIT

Schkolnik and Kottler Honor Memory of Gabrilowitsch at Fund Luncheon

DETROIT, March 20.—The Ossip Gabrilowitsch memorial program, played by Ilya Schkolnik, concertmaster of the Detroit Symphony, and Mischa Kottler, pianist, drew 600 women to the Jewish National Fund Luncheon held on March 3 in the Sharry Zedek Synagogue. Mr. Schkolnik, as first violinist of the Detroit Symphony for many years and close friend of Mr. Gabrilowitsch, spoke briefly prior to the concert, on Gabrilowitsch as man and artist, and then played the deceased composer-pianist's composition entitled 'Melody', originally written for the piano, and rearranged for the violin by Mr. Scholnick.

Mr. Kottler played his own composition 'Evening Song'. The proceeds are to be devoted to planting a grove in Palestine in memory of Mr. Gabrilowitsch. Similar concerts have been arranged in other American cities.

Norton Plays Modern Works

Eunice Norton, Pro Musica's soloist at the Detroit Art Institute, on Feb. 26, proved to be an unusual pianist, arousing much discussion. Her program was devoted to modern works, a field in which she excels. Some of her best offerings were Ravel's 'Gaspard de la Nuit' and the Stravinsky 'Petrushka', with which she closed the concert.

The fourth, and last of the Edward Bredshall series of lecture-recital programs on modern music, took place in the Women's City Club on March 10, and was devoted principally to modern American composers, such as Antheil, Cowell, Gershwin, Copland and Griffes, as well as the Englishman, Bax; the Germans, Hindemith, Bernhard Heiden and Toch, Villa Labos from Brazil, and the Mexican, Carlos Chavez.

Edwin Hughes, New York pianist and lecturer, gave a series of Master Classes at the Ganapol School of Musical Art on March 7, 8 and 9, giving private lessons as well as lectures.

RUTH C. BROTMAN



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On August 9th, 1937, Mr. Samoiloff will reopen his enlarged Bel Canto Studios and Opera Academy.

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ORCHESTRAS: Philadelphia and Boston Orchestras Visit

ASIDE from the concert performance of 'Elektra' by the Philharmonic-Symphony, reviewed elsewhere, the fortnight brought visits from both the Philadelphia Orchestra and the Boston Symphony, as well as other Philharmonic concerts. The former of the visitors, under Eugene Ormandy, had Lawrence Tibbett as soloist. Serge Koussevitzky introduced Berg's Violin Concerto with Louis Krasner as soloist at one of the Bostonian's concerts. Arthur Loesser played Dohnányi's Variations under Artur Rodzinski at one Philharmonic event, and Artur Schnabel and Mischel Piastro appeared at other concerts. Rudolf Serkin and the National Orchestral Association continued the Mozart-Beethoven series. The Philharmonic's Concerts for Youth concluded with the annual awarding of prizes presented by Kirsten Flagstad at a concert conducted by Ernest Schelling.

Loesser Soloist with Rodzinski in Dohnányi Variations

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Arthur Loesser, pianist. Carnegie Hall, March 4, evening:

'Academic Festival' Overture.....Brahms
Variations on a Nursery Air.....Dohnányi
Op. 25.....(First time by the Society)
Mr. Loesser
Dances from Galanta.....Kodály
(First time by the Society)
Symphony No. 1, in C Minor.....Brahms

Two pleasurable semi-novelties and the solidities and grandeurs of Brahms provided one of the most healthily constructed programs of the latter-day Philharmonic for an audience that obviously enjoyed every moment of it. Although neither of the Hungarian compositions was new to New York, both were refreshing to hear, and the differences between them made interesting comparison.

Dohnányi's piece, although a trifle extended for its materials, is based on the familiar nursery rhyme 'Ah vous dirai-je, Maman', that naive little theme which makes its entrance after a pompous introduction and suffers many combinations and permutations from there on—a waltz, a tinkly music-box interlude, a passacaglia, and a fugato among others. It is all very entertaining. The performance was a sprightly one, bringing out all the humorous, tongue-in-the-cheek qualities of the work, as well as its genuinely musical foundation. Mr. Loesser was an ideal exponent of the piano part, playing with a captivating humor, brilliance and sparkle. His reception was very cordial indeed.

The dances from Galanta, a small town between Vienna and Budapest where the



Lawrence Tibbett, Who Was Soloist With the Philadelphia Orchestra

composer heard a famous Gypsy band play the old tunes, were strikingly different material. The flavor of the original melodies, passionate and nostalgic, has been fully retained in Kodály's masterly scoring, and the characteristic coloration and rhythmic interest exerted their full measure of charm. This, too, was a vitalized performance.

Mr. Rodzinski, in top form all through the concert, was nowhere more compelling than in the Brahms. Structural necessities were in the main carefully attended to, although some fluctuation in tempi in the last movement tended to scatter somewhat the full impact of its tremendous curve. This was, fortunately, not the case in the closing pages, which were set forth in their full power because of the conductor's insistence on the unbroken line between the second appearance of the chorale and the tempestuous section immediately following. The lovely Andante was especially beautifully played. Orchestra and conductor shared the audience's loud approval.

Tibbett Sings with Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Lawrence Tibbett, baritone. Carnegie Hall, March 9, evening:

Symphony No. 2 in D Major.....Sibelius
'Leider eines fahrenden Gesellen'.....Mahler
Mr. Tibbett
Three Poems for Orchestra, Harl McDonald
(On traditional Aramaic and Hebrew themes)
Wotan's Farewell and Magic Fire Music
from 'Die Walküre'.....Wagner
Mr. Tibbett

An American soloist and an American-made novelty contributed materially to the interest of the Philadelphia Orchestra's eighth New York concert of the season. Mr. Tibbett's singing of the four songs of a wayfarer, in which Mahler expressed in terms of vocal and orchestral music the sadness he felt at the ending of an early love affair, was sensitive and eloquent in its interpretative detail as well as warm and appealing in tone. These songs, simple and direct in their vocal character and orchestrated richly but without excess, represent Mahler at his most affecting if not his most grandiose. The Philadelphians played the score with a beauty to enable the music to assert its maximum of melancholy charm.

Mr. Tibbett's other contribution to the program, Wotan's 'Abschied', was exceedingly well sung, as the orchestral score was sumptuously played. Whether the Tibbett voice is a Wotan voice is a question more properly for the operatic stage than for a concert performance of this kind to determine. It was a rare pleasure to hear legato phrases of the farewell sung with the smoothness and the tenderness the baritone brought to them.

Harl McDonald was present to bow acknowledgment of the applause bestowed upon his orchestral poems, which had their

first performance earlier in the season in Philadelphia. Founded on folksongs of Hebraic or Aramaic origin, these relatively brief works have the advantage at the outset of strongly marked melodic material. Without complex structural development and with only a moderate measure of re-distillation, the tunes are left to assert their fundamental merits in symphonic adaptations that have been skillfully fashioned, the results having unity, cohesion and, in the orchestral dress, a very agreeable euphony. If this is not mu-



Louis Krasner, Who Played the Berg Violin Concerto under Koussevitzky

sic of any compelling quality, it is pleasurable and professional.

Mr. Ormandy placed to his credit a vital and stimulating performance of the Sibelius second, the orchestra giving him sonorities to match the heroic nature of his conception of the work. Tumultuously applauded, he brought the players to their feet. Mr. Tibbett also was showered with enthusiastic plaudits after each of his contributions.

Serkin Soloist in 'Emperor' Concerto

National Orchestral Association, Leon Barzin, conductor. Soloist, Rudolf Serkin, pianist. Carnegie Hall, March 6, afternoon:

Overture, 'Die Entführung aus dem Serail'.....Mozart
Concerto in C Major, No. 21 (K. 467).....Mozart
Overture, 'Leonore', No. 3.....Beethoven
Concerto No. 5, in E Flat, Op. 73 ('Emperor').....Beethoven

As soloist of the third concert in the Mozart-Beethoven concerto series being given by the National Orchestral Association, Rudolf Serkin aroused a tumult of applause after his performance of both the Mozart and the Beethoven concertos. These demonstrations were comprehensible in view of the exciting element in Mr. Serkin's playing of both works, and it was justified in so far as it was a tribute to his extraordinary digital clarity and velocity and the irresistible vitality and propulsive energy with which he threw himself into the task in hand.

The more discriminating listeners, however, would have asked for a greater differentiation in style in the treatment of the two concertos, a somewhat more inti-



Arthur Loesser, Soloist with the Philharmonic in Dohnányi's Variations

mate treatment of the Mozart and a loftier, less flamboyant conception of the 'Emperor', capturing and conveying more of its inherent nobility and spirituality. The tone, essentially bright and scintillating, remained the same in texture instead of being co-related to the spirit and mood of the composition and the movement under consideration, and in moments of stress it was rather unpleasantly forced. But the effect of this performance of the 'Emperor' as an outlet for the joy in playing of an ardent and highly gifted young artist, rather than as an interpretation, could not be gainsaid.

Boston Symphony Introduces Concerto for Violin by Berg

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Louis Krasner, violinist. Carnegie Hall, March 11, evening:

Symphony No. 4, in B Flat, Op. 60.....Beethoven
Concerto.....Alban Berg
'Also sprach Zarathustra', Op. 30.....Strauss

The feature of the program of this exceptionally brilliant concert that especially piqued the interest of the audience was the first metropolitan performance of the Berg violin concerto. For repercussions of the controversial discussions provoked by this work wherever it has been heard in Europe since it was introduced last April in Barcelona by Mr. Krasner, its sole interpreter to date, had been noted here long before its cis-Atlantic premiere in Boston the previous week.

The novelty, inspired by the composer's grief over the death, in 1935, of Manon Gropius, the eighteen-year-old daughter of Gustav Mahler's widow in her second marriage, and inscribed 'To the memory of an angel', was barely completed when Berg died in December of the same year. It falls into two parts, of which the first, involving a Vienna waltz theme and a Carinthian folksong, seemed the more ingratiating on a first hearing and to many listeners was strangely beautiful in many places. A significant feature of the second part is the use of the old Ahle chorale, 'Es ist genug', as employed by Bach in one of his cantatas and taken over by

(Continued on page 23)

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NATIONAL SYMPHONY RETURNS FROM TOUR

Kindler Resumes Sunday Series — Several Recitalists Presented

WASHINGTON, March 20.—Back from a week in the South, the National Symphony and Hans Kindler resumed their Sunday afternoon concerts in Constitution Hall on March 14 with a program featuring Bach music and the duo-pianists Ethel Bartlett and Rae Robertson.

Kindler received an ovation for his opening number, the Bach Passacaglia; and the Bartlett-Robertson performance with the orchestra of K. P. E. Bach's Double Piano Concerto brought a long period of cheering and encores. The two British artists returned in the second half to complete their afternoon's work with something modern—Francis Poulenc's Double Piano Concerto.

Washington song lovers had a full evening of entertainment on March 2, when in Mrs. Dorothy Hodgkin Dorsey's series of concerts they heard Elisabeth Rethberg, soprano, and Ezio Pinza, bass. Both sang solos, and then showed the audience how well their voices matched by presenting some of the dramatic scenes of 'Don Giovanni', 'Marriage of Figaro', and 'Mignon'.

Just as pleasurable was Gladys Swarthout's concert the following Sunday. The mezzo-soprano began with Gluck's 'Di Questra cetra', and went through a generous program which ended with some novelties, including 'Velvet Shoes', a new song by Randall Thompson.

Washington Music Teachers Association members and their friends applauded Emmanuel Zetlin, violinist, in a Sulgrave Club program on March 2. Zetlin is known in Washington, Philadelphia, and New York chiefly as a teacher, but the Capital audience in this program was convinced that he is an artist able to profit from his own instruction. The Mozart A Major Concerto, in which he was assisted by Stephanie Schehatovich, pianist, was a featured number.

William Kroll and his associates of the Coolidge Quartet completed their series of eight concerts in the Library of Congress on March 12. Beginning with Haydn, the program moved quickly to the moderns. Randall Thompson's 'The Wind in the Willows' and Paul Hindemith's Quartet No. 3, Op. 22, constituted the rest of the fare.

The Estelle Wentworth Opera Group presented Gilbert and Sullivan's 'Pinafore' on March 9 in Roosevelt High School auditorium. Principal roles were sung by Ray Baine, J. Edmond Veitch, Richard Hill, Kenneth Burgess, Harry Yeide, Nina Norman, Margaret Phillips, and Mildred Sherman.

Washington had its opportunity to hear Roland Hayes in a concert on March 11 in Armstrong High School

Quartet Honored by Coronation Invitation



The Hart House Quartet: James Levey, Arn Adaskin, Milton Blackstone and Boris Hambourg. Mr. Levey Will Represent the Quartet as a Member of the Orchestra Playing for the Coronation Ceremonies

A HIGHLIGHT of the Hart House Quartet's European tour, for which they sail on March 27, will be the appearance of James Levey, first violinist, as a member of the orchestra to play for the coronation ceremonies in Westminster Abbey, London, on May 12. This honor was conferred on Mr. Levey as a representative of the quartet, which has made notable efforts in behalf of English music.

The quartet has been chosen to give the first recital in the new building of the Overseas League, which will be officially opened by the King or a member of the royal family in April. In the meantime, the ensemble will appear

in Paris, Vienna, Rome, Milan, Venice, Brussels, The Hague and Amsterdam. On their return to London, they will play for the Canadian High Commissioner and Mrs. Massey on April 28 at a musicale for the diplomatic commissaries to the coronation. Their London recital in Grotian Hall on May 5, following the King's court reception which opens the coronation ceremonies.

Before sailing, the quartet played at a musicale in the Canadian Legation in Washington, at the invitation of the Canadian minister plenipotentiary, Sir Herbert Marler. They also appeared in Bangor and Augusta, Me.; Amherst, Mass., and at Rutgers University.

CLEVELAND HEARS WOMEN'S ORCHESTRA

Schandler Conducts at Spanish Benefit Concert—Cleveland Composers' Works Played by Civic Ensemble

CLEVELAND, March 20.—On March 12 the Cleveland Women's Orchestra, under the baton of Hymen Schandler, gave a concert in Masonic Auditorium; the concert was sponsored by the American Friends of Spanish Democracy to raise funds to establish a medical unit to be sent to the Loyalist faction in Spain. Assisting artists were Arthur Loesser, pianist; Dr. Jerome Gross, violinist; Mary Elizabeth Gleason, Cleveland dancer; and Leon Machan and Jeanette Pearlstein, duopianists.

Marie Simmelink Kraft, well-known singer, and Marcell Vigneras, pianist, presented a program, 'The French Song Through the Ages', at the Cleveland Museum of Art on March 7. Mrs. Kraft appeared in costumes corresponding to the period of the songs, two groups of which were medieval and one modern. Immediately afterward Arthur Quimby, curator of music at the museum, presented the program of Bach, Schumann, Brahms, and Franck which was performed when the organ was dedicated to the memory of P. J. McMyler on March 4, 1922.

The manuscript section of the Fortnightly Club gave a concert of orchestral compositions by Cleveland composers on the afternoon of March 14 at the headquarters of the Federal Music Project. The Cleveland Civic Orchestra under the direction of Rudolph Schueller presented the following program:

Prelude and Fugue, 'Album Leaf', and Song Without Words', Op. 22
Charles V. Rychlik
'The Pines', 'The Weeping Willows', and

HONEGGER ORATORIO GIVEN IN ROCHESTER

Philharmonic and Civic Chorus Led by Harrison in First Local Performance

ROCHESTER, March 20.—The Rochester Philharmonic, Guy Fraser Harrison conducting, with the Rochester Civic Chorus, combined on March 11 in an interesting program at the Eastman Theatre. The program comprised two Bach Choral Preludes arranged for orchestra by Edgar Schenkman, Franck's Symphony in D Minor, and a first Rochester performance of Honegger's 'King David'. The soloists in the latter were Loula Gates Bootes, soprano, Genevieve Hofmann Gormel, contralto, Arthur Kraft, tenor, and Walter Folmer, narrator.

The general effect of the composition is one of simplicity and directness. The extensive use of the woodwind section of the orchestra, together with the harp, was most effective, and there were many beautiful and striking passages for both chorus and the soloists. The former showed excellent training and the soloists sang their parts well. All concerned were given prolonged applause at the close of the performance. The two Bach organ pieces were well orchestrated and well played. Mr. Harrison gave the Franck Symphony a fine performance.

MARY ERTZ WILL

Robert O'Connor Gives Recitals in West

SAN FRANCISCO, March 20.—Robert O'Connor, pianist, played in the Veterans' Auditorium recently under the management of Peter Conley. The artist was applauded in works by Bach, Friedemann Bach, Franck, Debussy, and others. He has also been heard in recitals in Seattle and at the Dominican Convent in San Rafael.



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ORMANDY CONDUCTS NEW TRANSCRIPTIONS

Philadelphians Play Cailliet Treatments of Bach and Buxtehude

PHILADELPHIA, March 20.—Diversity, contrast, and musical interest, as well as the listing of new or rarely heard compositions, made the Philadelphia Orchestra concerts for the first weeks of March especially attractive. Eugene Ormandy achieved new success and honors as interpreter.

The program for March 5 and 6 included:

Prelude in E.....Bach
(Orchestrated by Lucien Cailliet)
Symphony No. 2, in D.....Sibelius
'Nuits dans les Jardins d'Espagne'.....De Falla
(Piano solo: Judith Sidersky)
'Les Preludes'.....Liszt

The Prelude proved to be the opening movement from Bach's E Major Partita for violin alone. Mr. Cailliet, member of the clarinet section of the orchestra, has utilized the resources of the full modern orchestra in his setting, the treatment as a consequence being somewhat too heavy and sonorous in places, particularly as Mr. Cailliet states that he made the transcription "from the violin part alone." However, the transcription, listed as for the first time, was excellently performed and well received, Mr. Cailliet being called on to rise.

The Sibelius Symphony was the feature of the bill, being given one of the finest performances which this reviewer has heard in Philadelphia or elsewhere. Mr. Ormandy's reading was eminently satisfactory, and expressive of a thorough understanding of the score. In matters of tempi, dynamics, phrasing, delineation of orchestral detail, and other phases, the interpretation was admirable. At the conclusion of the symphony there was enthusiastic and prolonged applause, which Mr. Ormandy justly shared with his fellow musicians.

Judith Sidersky Is Soloist

Further encomiums are in order for conductor and orchestra, as well as Judith Sidersky, youthful American pianist, for their rendition of De Falla's 'Nights in the Gardens of Spain'. Classed by the composer as "Symphonic Impressions for Piano and Orchestra", and presenting some of his most skillful writing, particularly notable in its colorful instrumentation, the three-movement work was effectively interpreted and performed. Miss Sidersky displayed a commendable technique, a good sense of rhythmic and dynamic stresses, and a tone commensurate with

the requirements of her assignment. The applause elicited was fairly earned.

Tibbett Sings Mahler Songs

What was probably one of the most varied rosters of this season was offered at the concerts of March 12, 13 and 16, Mr. Ormandy conducting, with Lawrence Tibbett as soloist. The numbers were:

Passacaglia.....Buxtehude
(Orchestrated by Lucien Cailliet)
(First performance)
'Songs of a Wayfarer'.....Mahler
Mr. Tibbett
Three Movements from the Symphony
'Rustic Wedding'.....Goldmark
Music for a Scene from Shelley.....Barber
(First performance in Philadelphia)
Suite from 'The Love of Three Oranges'.....Prokofiev
'Wotan's Farewell' and 'Magic Fire Music'
from 'Die Walkure'.....Wagner
Mr. Tibbett

The Cailliet transcription of Buxtehude's organ Passacaglia was an effective orchestral version of a substantial work. Comprising a theme of twenty-eight variations, the piece has been arranged by Mr. Cailliet in a manner which makes generous use of the tonal potentialities of the modern symphony orchestra. The rendition was laudable and the work warmly received.

Mahler's four beautiful songs, for which he wrote the texts as well as the music, had the benefit of a superlative performance, Mr. Tibbett bringing a vocal artistry and interpretative finesse to his singing, and Mr. Ormandy and the orchestra contributing splendid accompaniments.

The three movements from Goldmark's melodious 'Rustic Wedding' were the second ('Bridal Songs'), the fourth ('In the Garden'), and the third ('Serenade') played in that order. A fine performance emphasized the appeal and charm of the symphony, which had not appeared in whole or part on a Philadelphia Orchestra program for many seasons, although other orchestras here have performed it.

Barber Work Played

For Samuel Barber's interesting and imaginative 'Music for a scene from Shelley' Mr. Ormandy's reading secured a satisfying publication. The young American composer appeared on the stage to acknowledge the applause. The 'Love of Three Oranges' suite which followed afforded a light interlude between Mr. Barber's tonal excursion into the metaphysical and the grandeur and beauty of 'Wotan's Farewell', in which Mr. Tibbett's vocal and dramatic powers, Mr. Ormandy's conductorial authority, and the resources

of the orchestra were marshalled for an admirable projection.

Final Youth's Concert Given

The final concert in this season's series of youth concerts attracted a capacity audience to the Academy of Music on March 15, when Mr. Ormandy conducted a program which offered Mr. Tibbett as "surprise soloist", no public announcement having been made that he would appear. Mr. Tibbett's numbers included the 'Credo' from Verdi's 'Otello', the 'Largo al factotum' from Rossini's 'The Barber of Seville', Moussorgsky's 'Song of the Flea', and 'O du mein holden Abendstern' from Wagner's 'Tannhäuser', the last two sung in response to insistent demands for encores. In addition, Mr. Tibbett participated in the "audience songs", doing the 'Road to Mandalay' as a solo before the audience took it up. He also appeared in the final number of the concert 'Wotan's Farewell' and 'Magic Fire Music', following which he was given another in the series of ovations that had attended his appearances throughout the evening.

The orchestral numbers for the most part consisted of works played at recent concerts. These were Buxtehude's Passacaglia in the Cailliet transcription; the Fifth Symphony of Beethoven, 'Three Poems for Orchestra on Traditional Aramaic and Hebraic Themes' by Harl McDonald, and Widor's 'Chorale and Variations' for harp and orchestra—the "novelty" of the program. The solo part was finely played by Edna Phillips, solo harpist of the orchestra, who displayed a facile technique and beautiful tone, eliciting ardent applause from her youthful auditors.

WILLIAM E. SMITH

PHILADELPHIA HEARS CHORAL CONCERTS

Mendelssohn Club Presents Bach Program—Dr. Thunder Conducts 'Samson and Delilah'

PHILADELPHIA, March 20. — The Mendelssohn Club, Dr. Harl McDonald, director, gave its second concert of the current season in Scottish Rite Temple on March 4, the program being devoted to Bach. Rollo F. Maitland, well-known concert organist, played the Toccata and Fugue in D Minor, the Prelude and Fugue in D, three chorale preludes, and other numbers, after which the club offered the impressive Magnificat in D, with accompaniment by a large instrumental ensemble consisting of Philadelphia Orchestra musicians. The solo parts were sung by Jane Howell Newberry and Ruth Doerr, sopranos; Thellma Davis, contralto; Frank Oglesby, tenor; and Warren E. Levers, baritone. The performance was highly commendable in all details.

At the third concert of its fortieth season, held in Drexel Institute Auditorium on March 8, the Choral Society of Philadelphia, Dr. Henry Gordon Thunder, conductor, presented Saint-Saëns's 'Samson and Delilah' in oratorio form before an appreciative audience. Participating soloists included Veronica Sweigart, contralto, as Delilah; Royal P. MacLellan, tenor, as Samson; Frederick Robinson, baritone; and John Lawler, bass. Accompaniments were played by Myrtle C. Eaver, pianist; and William Sylvano Thunder, organist. W.E.S.

A forgotten musical comedy by E. T. A. Hoffman entitled 'Love and Jealousy' has recently been discovered.

Spier Heads Glee Club



Blackstone Studios

Harry Spier

The newly-formed Centre Association Glee Club will have as its conductor, Harry Spier, New York vocal teacher, who was recently appointed to that post.

The chorus, which includes sixty-five picked male voices, will make its first public appearance on Easter Sunday at St. Patrick's Cathedral, by special permission. It will also give several performances, later in the season, in Radio City Music Hall.

NATIONAL LISTS PLAYED BY CIVIC ORCHESTRA

All-Russian and American Programs Given with Dougherty and Kendricks as Soloists

PHILADELPHIA, March 20. — The WPA Civic Symphony, J. W. F. Leman conductor, gave an All-Russian program in Irvine Auditorium on March 7. Marion Dougherty, Philadelphia pianist, was soloist in Rachmaninoff's First Concerto. Other works were by Glinka, Ippolitoff-Ivanoff, and Borodin. On March 14, Virginia Kendrick, contralto, was soloist with the same group singing arias by Verdi and Handel. Bach, Mozart, Wagner, and Brahms were the composers represented by purely orchestral works. 'Salice', an orchestral sketch by F. A. DiCecco, Philadelphia composer, was played.

On Feb. 21, an All-American program was given with Leroy Anspach, pianist, as soloist. Chadwick, Laciari, MacDowell, Patterson, Hadley, Woltmann, Burleigh, and Morgan, were the composers whose works and transcriptions were performed.

The Civic Symphony and Bach Society of Delaware County gave a Bach program on Feb. 28. Mr. Leman again conducted. James Allan Dash led the choral events and William E. Smith was the commentator.

Philadelphia composers of organ and church music were represented on the WPA Forum-Laboratory program on Feb. 25. They were Uselma Clarke Smith, Thryza Sloan Stein and Stanley T. Reiff. Mr. Leman gave a brief address on the purposes of the Laboratory. W.E.S.

Members of the Paris Opéra-Comique are on tour in Europe presenting 'Mignon' and 'Carmen'.



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ORCHESTRAS

(Continued from page 20)

Berg in its original Bach harmonization and juxtaposed later intact upon his own harmonization. As was to be expected, it is all glaringly dissonant, but whether Berg has here adhered consistently to the basic twelve-tone system he had imbibed from his teacher Schönberg or discarded it for atonality, or even effected a compromise, is one of the moot points over which critical battle has been raging furiously ever since its Barcelona premiere. Whatever may be the answer to that in the last analysis, that the work has fundamental strength and substance and solidity of structure can scarcely be denied. The violin part abounds in difficulties but Mr. Krasner overcame them with impressive mastery and threw himself into his role of interpreter with the utmost devotion. With such consummate co-operation as was provided by Mr. Koussevitzky and the musicians of his Boston band the result was a performance that must have presented the novelty in the most favorable light possible.

The majority of the audience, however, experienced keener pleasure in the exceptionally clarified, vital and finished performance of the Beethoven Symphony and, in widely divergent spirit and style, 'Also sprach Zarathustra'. The many moods of the Strauss tone poem were vividly projected in a reading of compelling potency and brilliance, and the audience expressed its appreciation to the Boston conductor and his men with the tribute of tumultuous applause after both works. C.

Schnabel Soloist with Philharmonic under Rodzinski

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Artur Schnabel, pianist. Carnegie Hall, March 10, evening:

Symphony No. 5, in E Flat Minor, Op. 23 Miaskovsky
Concerto No. 3, in C Minor, Op. 37 Beethoven

Mr. Schnabel
'Alborada del Gracioso' Ravel
'Pavane pour une Infante defunte' Ravel
'Triana' Albeniz

Although Miaskovsky's Seventh Symphony has been played by the Philharmonic in times past, first under the baton of Wilhelm Furtwängler, this concert was the occasion of the first performance of the Russian composer's Sixth by the New York orchestra. And inasmuch as it was Artur Rodzinski that introduced the work to the New York public at a concert here of the Philadelphia Orchestra some ten years ago it was eminently fitting that he should sponsor its entrance into the Philharmonic's repertoire.

The work is the commentary of a profoundly sincere creative musician on the Russian revolution, the four movements ostensibly representing different material aspects of it and the different moods induced by them. The tragic adumbrations of the opening movement, the agitated forebodings of the Scherzo, the contemplative and apprehensive beauty of the Andante, haunted by the 'Dies Irae', and the riotous struggle of the closing movement, with 'La Carmagnole' and 'Ca ira' filling the air in a veritable orgy of sound de-

spite the ominous mutterings and, later, fortissimo warnings of the 'Dies Irae' again, and giving way finally to a requiem for the fallen, are all projected with a compelling vitality and an imposing resourcefulness of instrumental means. But, although programmatically revolutionary, the symphony in its workmanship does not belong to the school of musical revolutionists. Rather, in its structural compactness and consistently preserved symphonic development, as well as in its romantic essence, it follows traditional lines fairly closely. A work of monumental proportions, it was given a performance of thrilling impact by Mr. Rodzinski and the Philharmonic players.

Mr. Schnabel's performance of the Beethoven concerto, in which the composer's own cadenzas were used, was notable for its structural cohesiveness and the proportionate treatment of details as governed by the pianist's unwavering grasp of the work as a whole. His almost improvisational playing of the Largo was especially effective. Elsewhere his tone was sometimes percussive, but his progressive intensification of the Rondo culminated in an impressively brilliant ending. The applause that followed was demonstrative and prolonged.

The final well-chosen group demonstrated that both of the Ravel pieces as orchestrated by the composer himself are more effective so transcribed than as piano pieces, while as a colorful climax Mr. Rodzinski achieved a strikingly brilliant performance of the Albeniz 'Triana' in the Arbos orchestration. C.

Rodzinski Conducts Wagner and Others

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Arthur Loesser, pianist. Carnegie Hall, March 7, afternoon:

'Water Music' Suite Handel-Harty
Variations on a Nursery Air, Op. 25 Dohnányi

Mr. Loesser
Prelude and Finale, 'Tristan and Isolde' Wagner
'Siegfried's Rhine Journey', from 'Götterdämmerung' Wagner
Wotan's Farewell and 'Magic Fire Music', from 'Die Walküre' Wagner
'The Ride of the Valkyries', from 'Die Walküre' Wagner

This program was made up for the most part of compositions previously conducted by Mr. Rodzinski. In his tempi the conductor was somewhat unorthodox, especially in 'Siegfried's Rhine Journey' and 'Wotan's Farewell', where excessive speed detracted from the pastoral quality of the former and from the tender nobility and the tragedy of the latter.

The lovely Handel music, in Sir Hamilton Harty's arrangement, fared better. So did the clever, humorous, skillfully constructed Dohnányi Variations, the piano part of which was admirably set forth by Mr. Loesser. A good-sized audience greeted conductor and performers cordially. S.

Dancers Appear at Final Concert of Young Peoples' Series

New York Philharmonic-Symphony, Young People's Concert, Ernest Schelling, conductor. Assisting artists, Chalif Dancers. Carnegie Hall, March 13, morning:

Request Program
Overture to 'Fidelio' Beethoven
Pavane Ravel
'German' Dances Mozart
'L'Après-Midi d'un Faune' Debussy
Hornpipe, from 'The Married Beau' Purcell
'Danse Rituelle du Feu', from 'L'Amor Brujo' de Falla
'America's Message' Song
(Sung by the Glee Club of St. Agatha School)
'Butterfly' Dance Jacobi
'Cheyenne' War Dance Skilton

This, the sixth and final concert of the fourteenth season of the Philharmonic-Symphony's Young People's Concerts, was a particularly happy occasion for twenty-eight youngsters. The twenty-eight in question were those who had turned in the best notebooks on the season's programs. As a reward two of them received medals, three of them special prizes, and the remaining twenty-three the ribbons denoting honorable mention. Kirsten Flagstad, soprano, of the Metropolitan Opera, did the awarding.

The children were well pleased with the (Continued on page 30)

Philharmonic Children's Concerts Close



Standard Flashlight

At the Final Concert of the New York Philharmonic-Symphony's Series for Young People, the Chalif Dancers (Above) Were Seen and the Prize-Winning Children Received Their Awards, Proudly Shown (Right) to Ernest Schelling, Conductor



Wide World

ONE of the many interesting features of the sixth, and final, concert in the New York Philharmonic-Symphony series for young people, conducted by Ernest Schelling on March 13, was the presentation of medals, ribbons, and other awards. Not all the recipients were children, either—but more of that later.

It was Kirsten Flagstad, soprano, of the Metropolitan Opera, who bestowed awards on the twenty-eight children (some shy, but all happy) who turned in the best books of program notes. The medalists were:

Betty B. Morris, 14; William Nicoll, 9; and Toby Schwartz, 12. Special prizes were presented to Philippa Schuyler, 5, and Arthur Derckson, 6. Ribbons went to Jack Artist, 10; Mary Priscilla Belcher, 11; Patricia Cavanaugh, 14; Daniel A. Demarest, 12; Edward de Villafra, 13; Mary Lee Fahnestock, 8; Geraldine Fish, 10; Jane Godnick, 10; Carley Havemeyer, 9; Priscilla Havemeyer, 13; Margery Homan, 13; Anne D. Johnson, 8; Zelda Lanowitz, 9; David MacLean, 14; H. Hubert Mather Jr., 14; Shirley McKowne, 11; John Morris, 13; Catherine Mary Nobbs, 7; George Alfred Oberle, 13; Louis Peloubet, 9; Marinela Pignatelli, 8; Wilma Singer, 11; and Donald Tench, 15.

With Mme. Flagstad on the platform were Mrs. Melville E. Sawin, chairman,

and Mrs. John Sloane, former chairman, of the Philharmonic-Symphony's committee for the young people's concerts.

Others got ribbons, too. Mr. Schelling awarded them to Louis H. Chalif, director of the dance organization, and to John Amans, flutist, and Bruno Labate, oboist, of the orchestra. There were cheers for Mme. Flagstad and for "Uncle Ernest" (Mr. Schelling, of course).

Dates for the six Saturday morning young people's concerts next season are Nov. 20, Dec. 18, Jan. 15 and 29, Feb. 12, and March 12.

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MUSIC: Some Chamber Music—New Notation for Old

CHAMBER MUSIC FOR PROFESSIONAL AND AMATEUR

CHAMBER music organizations in search of novelties not too ponderous for the average audience may find a new string quartet in C Minor by Karl Gerstberger to their liking. It is Op. 11 of this European composer, whose name is not well known here, and it is published by Gebrüder Hug & Co., Zurich.

The composition follows traditional lines more or less closely, with traditional harmonic feeling, and it poses no formidable problems for either the players or the listeners. The themes are fresh, melodically frank and easily recognizable, without possessing any striking individuality, while the writing for the strings is straightforward and the parts are well balanced. The main theme of the opening movement has the character of an elaborated bugle call, which invests the movement with a special enlivening nature. An agreeable mood is established in the Andante and it is followed by a gay little dance essentially German in spirit, while the work culminates in a final movement in the form of a double fugue that is well worked out in a manner not too complicated, and this is the most significant movement of all.

For amateur chamber music groups the same publishers have brought out a 'Spielmusik', Op. 37c, by Walter Jesinghaus, designed for the usual string quartet combination, with an optional bass part added. In four short movements, this 'Spielmusik' is not only easily within the powers of limited technicians but it is musically spontaneous throughout, with a forthright opening movement, a pleasing little Andantino, a graceful minuet and a spirited closing march. It meets a special need of chamber-music-minded home music-makers as well as groups of young students.

Among the same firm's other recent publications is a Gagliarda by the early 17th century Johann Hermann Schein traditionally used for the tower music of the Berne Minster. It is music of simple but stately dignity and in the scoring for three trumpets in B flat, four horns in F, three trombones and a bass tuba, as adopted more recently by eleven members of the Berne Municipal Orchestra, it should be of impressive effect. A scoring for string orchestra is also given.

ELABORATE NEW TEXT FOR JUNIOR HIGH MUSIC

ONE of the most elaborate music texts for junior high school that has reached this desk to date is 'Music Highways and Byways', the most recent addition to 'The Music Hour Series', edited by Osbourne McConathy, formerly of Northwestern University; John W. Beattie, dean of the Northwestern University School of Music, and Russell V. Morgan, directing supervisor of music in Cleveland. (New York: Silver Burdett Company)

There is a great wealth of first-rate and fresh material in this book in the form of folk music of virtually every land, art songs of master composers (and not all war-horses), a song leading to the study of the so-called symphonic band, a chanter on music theory, a series of ready-made plays with music, and several other features which together cover virtually the whole field of possible music study. The folk songs are not "arranged" and are complete



Binder, Black Star

RICHARD STRAUSS—A Recent Portrait

His 'Elektra' Was Given in Concert Form as Part of an All-Strauss Program by Artur Rodzinski With the New York Philharmonic-Symphony

with original texts and English translations. The material, as a whole, is so selected and arranged that correlation with school projects can easily be made. Important collaborators are Stella Marek Cushing, John Tasker Howard, John Powell, Irma Goebel Labastille, and Alice Gideon Whitmire. With its attractive format and numerous beautifully reproduced illustrations, this book may be recommended as one of the most comprehensive and luxurious contributions thus far to school music literature.

"A DOUZAVE SYSTEM OF MUSIC NOTATION"

THE above is the title given to the most recent effort to circumvent the shortcomings and vexations of the traditional notation. John Leon Acheson, presumably the inventor who resides in Pittsburgh, has written a syllabus of the system which sounds very plausible indeed. His idea is to do away with the octave and the whole step as units of interval measure and to bring into use the half-step, hitherto a step-child of the whole step, as a basic unit.

As there are twelve of the latter in the tempered scale (not counting the repetition of the tonic) Mr. Acheson has dubbed the span "douzave" from the French "douze" meaning "dozen" or "twelve". Thus we now deal with douzaves instead of octaves, which seems a sensible idea.

There are some tones in our old system, be it observed, which never get written at all. Who ever saw a B Flat, for instance? B Flat is really only B in false face. So Mr. Acheson gets rid of the old staff and provides a new one of six lines and six spaces where every tone may be represented personally, as it were, with a place of its own, thus eliminating sharps and flats. This clears up a good deal of confusion and furthermore makes transposition an easier matter. In order to indicate the position of tones in the range of pitches, the author has provided a series of nine "zones", each zone composed of the series of twelve notes. Zones differ from douzaves in that they always begin with C, whereas the douzaves may begin with any tone. Middle C, for instance, is the first tone of Zone 5.

From here Mr. Acheson goes on into the numerous ramifications of his system having to do with chords, rhythm, key signature, etc., all of which devolve from the basic idea and represent radical departures from ancient forms. These we have not space to discuss. Whether douzave notation is practicable or not, it is worth thinking about.

BRIEFER MENTION

Orchestra:

'Concert March Album', a collection of twelve superior marches including several well known ones by Poldini, Delibes, Grieg,

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RONALD F. EYER

Pienné, and others arranged for full orchestra. A valuable addition to the library of any high school or amateur orchestra. (Presser) F.

Piano:

'Songs of the Insects', Op. 33, suite for piano by Claude Lapham. Six attractively published pieces in a Japanese, rather than Japanese, idiom, 'Red Dragonfly', 'Grasshopper', 'Fireflies', 'Crickets', 'Cicada' and 'Butterfly'. 'Fireflies' and 'Butterfly' are good studies for facile finger work, 'Crickets' is an effective capriccio on the black keys and there is delicately suggested sentiment in 'Cicada'. The pieces have an exotic picturesqueness that sugar-coats their technical usefulness and are of only moderate difficulty excepting in the occasional places where a passage of rapid double thirds or repeated ninths protrudes (London: Chappell).

Sonata in C by D. Scarlatti; Two Dances, in C and A Minor; Bagatelle in G Minor, Op. 119, No. 1, and Ecossaise by Beethoven; French Serenade by Grieg. Edited and fingered by Stella Nahum, Lillian Reznikoff Wolfe and Reuven Kosakoff. A few of a lengthening list of standard compositions prepared for teaching purposes by this group of associated editors. Of those at hand all are carefully and well edited with the exception of the Beethoven Ecossaise, in which they would have been well advised to have been guided by Busoni's excellent edition. (J. Fischer.)

Two Fairy Pieces, 'The Elf Cabbler' and 'Moonlight Fairies', by Thomas F. Dunhill. Two short pieces under one cover of which the charming second piece is much more "elfin" than the first and much more effective. Imaginative treatment and a light touch are necessary (London: Elkin & Co. New York: Galaxy). L.

Choral Music (Sacred)

(4 Parts Unless Indicated)

Mixed Voices:

'Dark'ning Night the Land Doth Cover', evening anthem, a cappella, with soprano solo, by Edward Margetson; Communion Service in A Flat, short, six divisions, organ accompaniment, by George W. Kemmer; 'Jesus Lives! Let All Men Say', a cappella Easter chorus freely arranged from a Huguenot melody by Harvey Gaul; 'The Lights of Easter', a cappella, old Norwegian carol arr. by Gaul. (Galaxy)

'Hearken unto Me', for Easter, based on Scripture, by Herbert Dale. (Schmidt)

'Break Forth into Joy', Festival anthem based on Scripture, organ accompaniment; 'He Stopped to Bless', accompaniment ad lib., by Edward Margetson. (J. Fischer)

'Benedictus', organ accompaniment, by W. G. Alcock; 'Te Deum and Benedictus' (written for Three Choirs Festival, 1935), organ accompaniment, by Herbert W. Summison. (London: Oxford; New York: C. Fischer)

'A Daily Prayer', piano or organ accompaniment, by Lowell Patton; 'Jesus Christ Is Risen Today', based on an 18th century Easter hymn by Lyra Davidica, arr. by Walter Wild; 'Angels, Roll the Rock Away', Easter carol, a cappella, by Mr. Wild. (C. Fischer)

'In the Night, Christ Came Walking', based on Scripture, a cappella (8 parts), by Noble Cain; 'The Day Is Past and Over', anthem with soprano or tenor solo, by Oley Speaks; 'Lord, my heart is not haughty', a cappella, 'The Lord is my shepherd', 'Tremble before the Lord', a cappella choruses on Scriptural texts by Nicolai Tcherepnin in collaboration with Arthur Mendel; 'Turn thee unto me', words from Psalms, by F. Flaxington Harker; 'A Morning Prayer', a cappella, by Jean Sibelius arr. by Marcus H. Carroll; 'Songs of Praise', a cappella, first tune by John Hughes, second tune a traditional Welsh melody, arr. with descant by Griffith J. Jones, soprano and baritone solos. (G. Schirmer) F.

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OPERA: 'Mignon' Returns to the Repertoire

(Continued from page 11)

shy timidity, revealed a shrillness in her highest tones as well as a disturbing vibrato. A voice of large proportions, good color and in the middle register, often sensuous quality, it was disappointing not to hear it in its better aspects, since her stage deportment is both intelligent and credible.

Miss Andrev's voice is not suitable to the role of the irresponsible Musetta. Mr. Brownlee as the much-enduring Marcello lent distinction, both histrionically and vocally, to his part. Virgilio Lazzari as Colline was applauded for his 'Vecchia Zimarra', and the other of the Bohemians was George Cehanovsky as Schaunard. Louis D'Angelo was heard as Benoit and Alcindoro, Max Altglass as Parpignol, and Carlo Coscia as a Sergeant. Gennaro Papi conducted.

Gladys Swarthout as Mignon; Hackett Makes Re-Entry

Whether 'Mignon' as a movie might fare better than it does, today, as an opera was a question the onlooker was privileged to consider at the Metropolitan on the afternoon of March 13, when the Thomas opera was returned to currency with a movie personality in its title role. When Gladys Swarthout last appeared in this work at the Broadway house it was in boy's clothes as Frederic, a part that calls primarily for swagger. In returning as Mignon, she found that boy's clothes were still required of her—in the scene of the 'Styrienne'—but the swagger had to be replaced by pathos.

If here and there a veteran of the opera house hables of the Frederic of Scalchi in days that now are legendary, there are no such challenges to confront the mezzo who undertakes that role as must be faced by a new Mignon. Without going further back, the Mignons of Bori and Farrar were vivid and continuing memories for a large number of those Metropolitan opera patrons who applauded Miss Swarthout's first essay of the role.

The American mezzo sang the part in the original key, instead of in the transpositions upward that have been utilized by soprano interpreters of the role. It thus presented no difficulties of compass or tessitura for her; there was involved nothing of making over either the role or the voice. 'Connais tu le pays' benefits from the more sombre mezzo quality; it was very well sung by Miss Swarthout. In some of the concerted singing of the first act, also, there was an advantage in having a darker voice to contrast with the light soprano of Philine.

In appearance, this was the youngest of recent Mignons, suggesting at the outset that here was one more child than woman, and by reason of this presenting a rather helpless appeal to the eye that was particularly in keeping with the dramatic situation at the time of Mignon's first ap-



Rose Bampton as Amneris

pearance. But in action the characterization was tentative and in song not free of one-color monotony. There was reason to suspect that a film director would have found ways in which to heighten the effect of Miss Swarthout's impersonation and particularly to enable her to make more telling use of her personality and good looks.

The performance in its entirety was not one notable for sparkle or thrust. Josephine Antoine sang prettily rather than brilliantly as Philine and Helen Olheim was altogether modest in her fling with the part of Frederic. The Wilhelm Meister of Charles Hackett, who returned to the company on this occasion, was the same creditable achievement it always has been, with his French diction conspicuous in its surroundings; and it could be said that the male members of the cast were uniformly deeper in their parts than their companions of the opposite sex. Ezio Pinza sang sonorously as Lothario and Angelo Bada met capably his humorous opportunities as Laertes. Norman Cordon was the tallest of all gypsy slave drivers. The American ballet contributed agreeably when the opportunity presented itself in the opening scene. Wilfred Pelletier was the conductor. The orchestra has had better days this season.

Capacity Audience Hears 'Siegfried'

Continuing the Saturday night 'Ring series', 'Siegfried' was sung on March 13, with the cast that has been heard in the season's previous hearings. Kirsten Flagstad again sang Brünnhilde in masterly fashion and Lauritz Melchior repeated his fine performance of the title role. Friedrich Schorr as the Wanderer, one of his finest characterizations, sang his best. Edward Habich was Alberich; Karl Laufkötter, Mime; Doris Doe, Erda; Emanuel List, Fafner, and Stella Andrev, the Voice of the Wood Bird. Artur Bodanzky conducted.

Sunday Night Concert

The singers taking part in the concert on the evening of March 14, included Josephine Antoine, Natalie Bodanya and Rosa Ponselle, sopranos; Helen Olheim, contralto; Joseph Bentonelli, Charles Kullmann and René Maison, tenors; John Brownlee and George Cehanovsky, baritones; and Norman Cordon and Emanuel List, basses. The American ballet presented the dances from 'Lakmé', and excerpts from 'Rigoletto' were given in costume. Wilfred Pelletier conducted, excepting for an aria from Romani's 'Fedra' which Rosa Ponselle sang and which the

composer led. Mr. Romani also played for a group of songs sung by Miss Ponselle.

'Aida' with Five Americans

Verdi's 'Aida' was sung on the evening of March 15, when five of the total eight in the cast were Americans. These were Dusolina Giannini in the title role; Rose Bampton as Amneris; John Charles Thomas as Amonasro; Norman Cordon as The King, and Thelma Votipka as the High Priestess. Arthur Carron was a last moment substitute for Giovanni Martinelli, as Radames; Ezio Pinza was Ramfis and Giordano Paltrinieri, a Messenger.

Miss Giannini gave a poignantly dramatic performance. Her gestures were pictorially effective and she was invariably "in" the part. Her singing had a definite hint of that of Emmy Destinn. Miss Bampton wore genuinely Egyptian costumes and both vocally and histrionically was excellent. Mr. Cordon sang consistently well and Mr. Thomas's vocalism was up to his usual high standard. Mr. Pinza and Mr. Cordon both sang their best. Ettore Panizza conducted.

The Final 'Manon'

With Bidú Sayão again cast as the fragile heroine, and with Sydney Rayner substituting for Richard Crooks as Des Grieux, which Mr. Rayner had sung at Miss Sayão's debut, 'Manon' was added to the list of "last times" for the season on the evening of March 17. Miss Sayão was particularly charming in the gavotte song (shifted from the omitted Cours la Reine to the gambling scene), and Mr. Rayner repeated his previous success. John Brownlee's Lescaut again was a genuine operatic personage and Chase Baromeo was dignified and effective as the father of Des Grieux. George Cehanovsky, Angelo Bada and others of the earlier performances reappeared in other roles. Maurice deAbrevanel conducted.

PHILADELPHIA HEARS METROPOLITAN 'BOHEME'

Sayao, Kullmann, Andrev, Brownlee, Lazzari, Cehanovsky, d'Angelo, and Others in Cast

PHILADELPHIA, March 20.—A pleasing performance of Puccini's 'La Bohème' was given on March 9 by the Metropolitan Opera before an audience which filled the Academy of Music. The opera was the fifth in a series of six Philadelphia performances by the company. Gennaro Papi conducted.

Bidu Sayao was an appealing Mimi, her appearance and charm as well as singing making for a convincing portrayal. Charles Kullmann was vocally satisfying as Rodolfo, and met the dramatic requirements of the role acceptably. Stella Andrev was heard as Musetta; John Brownlee sang and acted commendably as Marcello; Virgilio Lazzari and George Cehanovsky, as Colline and Schaunard respectively, made the most of their opportunities; and Louis D'Angelo in the two roles of Benoit and Alcindoro brought his excellent sense of comedy to effective interpretations. Others in the cast were Max Altglass, Parpignol; and Carlo Coscia, a Sergeant.

Blue Hill Troupe to Give 'The Grand Duke'

The Blue Hill Troupe will present 'The Grand Duke or The Statutory Duel' by Gilbert and Sullivan as a benefit on April 7, 8 and 9, at the Heckscher Theatre. 'The Grand Duke' is the last collaboration in the famous series of Gilbert and Sullivan operettas and is said never to have been presented on any American stage.

METROPOLITAN ENDS BROOKLYN SEASON

Puccini's 'Bohème' Completes Schedule — Boston Symphony in Fourth Concert — Enesco Heard

BROOKLYN, March 20.—The season's concluding Metropolitan Opera offering took place at the Academy on March 16, marking the close of a five-performance subscription series. The opera was Puccini's 'La Bohème'. A large audience gave evidence of keen delight. The cast included Franca Somigli as Mimi, Charles Kullmann as Rodolfo, John Brownlee as Marcello, and Stella Andrev as Musetta. The performance as a whole had frequent moment of élan and intelligent singing. Gennaro Papi conducted.

Koussevitzky Plays Beethoven

The fourth Boston Symphony concert, on March 12, with Serge Koussevitzky conducting, was devoted to Beethoven's 'Egmont' Overture and Fourth Symphony, followed by Rimsky-Korsakoff's 'Schéhérazade'. Both conductor and orchestra were "in the vein", with resultant qualities of interpretation.

Georges Enesco, Rumanian composer-violinist, appeared in recital on March 9, under Institute auspices. The event disclosed a master musician as violin virtuoso par excellence. Major program numbers were Veracini's E Minor Sonata, Vitale's Chaconne, Saint-Saëns's Concertstück in A, and Leken's G Major Sonata. Sanford Schlusel proved a more than satisfactory accompanist.



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CONCERTS: Returns and Debuts Mark the Fortnight

(Continued from page 14)

taken care of on the platform. Sung without pause, the cycle brought into play the most appealing qualities of Mme. Lehmann's warm and very personal art. Her quiet singing, in particular, was often of the highest beauty. Sometimes, as in 'Ich grolle nicht' and other of the more tragic songs, she sacrificed her tone to runaway emotions, but in most of its details the cycle was presented with a care that enhanced rather than detracted from the eloquence of the performance.

Mme. Lehmann began her program with a group of Brahms Lieder that included 'Wie bist du, meine Königin', 'Sonntag' and 'O liebliche Wangen', all expressively and sensitively sung. She followed this with an English group—'Drink to me Only' and two Gretchaninoff songs, 'Over the Steppe' and 'My Native Land,' in translation. These were creditable as to diction and the latter two stirring as to tone. Two Strauss Lieder, 'Befreit' and 'Freundliche Vision', in a group with two by Wolf, 'Verborgene' and 'Storchenbotschaft', were among the most completely satisfying achievements of a delightful recital. Among extras was Blech's 'Heimkehr von Fest', which Mme. Lehmann sings inimitably. Ernő Balogh supplied his accustomed admirable accompaniments.

Werrenrath Returns in Carnegie Hall Recital

Reinold Werrenrath, baritone. Carl Liner, accompanist. Carnegie Hall, March 16, evening:

'Alma' Mozart
'Che Fiero Costume' Legrenzi
'Dank Sei Dir, Herr!' Handel
'Bitterolf' Wolf
'Allerseelen' Strauss
'Dank'; 'Warnung' Schönberg
'Landskab'; 'Hvis du har varme Tanker' Borresen
'Irmelin Rose' Nielsen
'Silde ved Nat hin kolde' Lange-Müller
'All Points West' Rogers & Hart
'To a Ragged Musician' Deems Taylor
'A Sailor's Carol' Harvey
'O Li'l Lamb' Dietrich
'In Praise of Ale' Sharpe

It is some years since Mr. Werrenrath gave the New York public the benefit of his work as a recital artist, and an audience of devoted admirers assembled to hear and applaud lustily. All the excellent points of his singing of former days were once more apparent, the impeccable diction, the full-throated virility of tone and unusual command of pianissimo. One was led to wonder why the singer has abstained from concert appearances hereabouts.

In both 'Allerseelen' and Schönberg's 'Warnung' which, by the way, Mr. Werrenrath introduced to America twenty-five years ago, the singer was at his best. The Danish songs had excellent performances and the singer's explanations of their import made them even more interesting.

The 'scena' by Messrs. Rogers and Hart seemed a trifle out of place but Mr. Werrenrath's adroit performance of the varied expression of its varied moods gave it



Joseph Knitzer

an artistic significance that was not inherent in the text or the music.

The text of the first song of the final group was the work of Mr. Taylor's young daughter, Joan, who took a bow from a box. Throughout the program, Mr. Werrenrath established an intimate atmosphere by his explanations and comments and this, in an auditorium the size of Carnegie Hall, was an achievement in itself. Among the encores granted were Giordani's 'Caro Mio Ben', Grieg's 'Jeg Elsker Dig' and 'Drink to Me only with Thine Eyes'.

Joseph Knitzer Plays New Works

Joseph Knitzer, violinist. Harry Sukman, accompanist. Town Hall, March 17, evening:

Chorale, 'Nun Komm der Heiden Heiland' Bach-Schenkman
(first time)
Sonata in D Vivaldi-Respighi
Sonata in B Minor, Op. 8 Pick-Mangiagalli
(First time in America)
'Poème' Chausson
'Ruralia Hungarica' Dohnányi
'March of the Watch' Erick Korngold
'Beau Soir' Debussy-Kramer
(First time)
'Tarantella' Saymanowski

Mr. Knitzer was heard here last in 1935 as winner of the Naumburg Prize. Since then he has collected several laurels for fruitful young talent, and he also has progressed several paces as a performer on his instrument. He has a cool hand with the violin. His technical equipment is of the best and he exercises it with a deliberation and calm control which bespeak the finished artist. In interpretation he is inclined too much, perhaps, to literalness at the expense of imagination and sheerly poetic concerns.

Of his well-hyphenated program, there

is less to be said than of Mr. Knitzer. The Vivaldi Concerto, to which the violinist brought much virility and high manual competence, showed a minimum of tampering and a good deal of expert editing on the part of Respighi. The fairly elderly sonata in three movements of the contemporary Italian-Bohemian composer, Riccardo Pick-Mangiagalli, was retrospective music, even derivative. A master in Hamburg did the same thing many years ago, but he did it better. The other works were all good repertoire pieces all well chosen for a tour-de-force of violinistic possibilities. Mr. Sukman was an able accompanist. The audience was of good size and well disposed.

Myra Hess Ends Town Hall Series

Myra Hess, pianist. Town Hall, March 10, evening:

Sonata in G Mozart
Sonata, Op. 109 Beethoven
Toccata in D Bach
Etudes Symphonique, Op. 13 Schumann

Myra Hess brought the seventh endowment series of the Town Hall to a close with this, her final New York recital of the season. The audience, so much more than capacity that seats had to be provided on the stage for some 150 persons, attended Miss Hess's playing with the scrupulous attention that is in itself a heartening tribute to any recitalist.

The pianist was fortunate in her choice of a program, for it afforded her opportunities to reveal in large measure in her playing, qualities of poetry and insight into the subtler details of the composer's thought. Nowhere was this more apparent than in the Mozart, which was played with limpid clarity in the Andante, and refreshing zest in the final movement, Presto.

Her interpretation of the Beethoven was faithful to structural detail, and she built climaxes thoughtfully. Impressive also, was the continuity of conception, her sense of the over-arching idea in an art work, binding together and making of it a shapely whole and a rewarding thing to hear. In her attention to detail and the fine nuances of performance, Miss Hess did not neglect these larger outlines, though occasionally her tone lost its singing quality.

The Bach Toccata stirred her hearers to unusual enthusiasm, which her performance warranted, for the concluding fugue was delivered in an impressive and musicianly manner.

Marcel Maas Makes His New York Debut

Marcel Maas, pianist. Town Hall, March 16, afternoon:

Toccata and Fugue in C Minor Bach
Three Sonatas: D Minor, G Major, C Major Scarlatti
Sonata in D Minor, Op. 31, No. 2 Beethoven
Prelude, Chorale and Fugue Franck
Minuet Ravel
Dance Debussy

Mr. Maas, a Belgian pianist, who is a professor at the Royal Conservatory in Brussels and the brother of a member of the Pro Arte Quartet, well-known here, introduced himself to New York on this occasion. The audience responded cordially to his playing. By wearing a velvet studio jacket and Byronic tie the visitor added a certain informal touch to the proceedings that in a measure eliminated the stiffness of the usual initial recital.

The newcomer proved to be a well-schooled pianist with obviously a solid musical background and with a comprehensive technique. The best performance he offered was that of the Franck Prelude, Chorale and Fugue, of which he gave a sincerely felt, spiritually understanding and notably well unified reading. He seemed to be more completely at ease when he reached this work, with the result that some of the previous tension had disappeared and there was not only greater poise and a more convincing and authoritative feeling for style but also much better tonal quality than in the larger foregoing compositions. The little Scarlatti sonatas were kept well within an appropriate tonal



Reinold Werrenrath

framework and played with delicacy of touch, a certain gracefulness, and appreciation of their spirit. But both the Bach work, while its fundamental design was well set forth and the elements of the fugue were well proportioned, and the Beethoven sonata were marred by hard tone. The fantastic first movement of the sonata, too, was conceived in rather too Chopinesque a spirit and the Adagio was slow in getting under way; the final Allegretto, on the other hand, was played with excellent judgment both as regards tempo and dynamic effects and with a happily communicated rhythmic lilt.

Brahms Waltzes Played on New Friends of Music Program

New Friends of Music: Participating artists, Perol String Quartet; Hortense Monath and Leonard Shure, pianists; Joseph Schuster, 'cellist. Town Hall, March 7, afternoon:

Brahms Program
'Liebeslieder' Waltzes, Op. 39
Sonata in E Minor, Op. 38
Quartet in B Flat, Op. 67

It was a different Brahms who figured on this fourteenth program of the New Friends of Music; the Brahms of the tin soldiers, the musician who could upon occasion, perch in a tree to conduct a chorus of young ladies, or who kept sweetmeats in his pockets for the crowd of urchins that inevitably trailed his heels. No austere North German this, but a Viennese-minded composer who paid tribute to the city and people he best loved, next to Hamburg, in gay and tender waltzes.

The sixteen pieces arranged for four hands at one piano, were performed by Miss Monath and Mr. Shure, with grace and dexterity, and with ample regard for the wide range of expression, mood and content to be found within the music. The Sonata for 'cello and piano, while not one of the most sustainedly fine works to come from Brahms's pen, is yet worthy of many hearings, and is especially rewarding in the light of such a reading as was granted it by Miss Monath and Mr. Schuster, the first 'cellist of the New York Philharmonic-Symphony.

The Perol ensemble, including Joseph Coleman and Max Hollander, violins; Lillian Fuchs, viola, and Ernst Silberstein, 'cello, concluded the concert with the B Flat Quartet which was given a warmly expressive interpretation, welcomed as usual, by a large and responsive audience.

New Hindemith and Martinu Works at Composers' Concert

Some new chamber music—new, that is, to New York—formed the basic interest of the League of Composers' concert given (Continued on page 28)

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UTICA MUSIC CLUB ENDS FUND DRIVE

B-Sharp Group and Chesley Management Announce Series for Next Season

UTICA, N. Y., March 20.—The completion of its drive for members on March 8 was announced by the B-Sharp Musical Club, which co-operates with Community Concerts. Mrs. R. A. Bothwell, club president, and Mrs. George Crowell, chairman of the campaign, announced 1500 members for the concerts course. The attractions for the season will be the National Symphony, led by Dr. Hans Kindler; Charles Kullmann, and Lotte Lehmann, tenor and soprano, of the Metropolitan Opera, respectively. Assisting in the campaign were Benjamin Lobdill and Boris Sokoloff of Community Concerts.

Immediately at the close of the B-Sharp drive, Roland E. Chesley, local impresario who books independently, announced he had made arrangements for his concerts for the coming season. He will bring to Utica in 1937 and 1938 Fritz Kreisler, violinist; Marian Anderson, contralto, and the Salzburg Opera Guild. The fourth concert in his series will be presented by Josef Lhevinne, pianist, and Emanuel Feuermann, 'cellist.

Composers Hold Meeting

On March 11, a concert by the New Utica Symphony, sponsored by the Civic Musical Society and led by Nicholas D. Gualillo, was given. Guest soloists from New York City were Luisa Camjanella, soprano, and Normal Hollander, 'cellist of the Chaconne String Quartet.

Following the concert a meeting of composers was held at the home of Mr. Gualillo and plans were made to conduct a concert, or series of concerts, this spring in some upstate city at which the works of only New York State composers will be played.

Among those who attended the meeting were Dr. Matthew Lundquist, Hartwick College, music department; Berian Shute, Hamilton College, music division; Dr. William Bernard, composition department, College of Fine Arts, Syracuse University, and André Polah, conductor of the Syracuse Symphony.

ELLIS K. BALDWIN

Adela Hernandez Plays with Tampa Symphony

TAMPA, FLA., March 20.—The Tampa Symphony, under the baton of Maximo Echegaray, gave a concert on Feb. 14 in the Plant Park Band Shell, with Adele Hernandez, pianist, as soloist. Miss Hernandez played the Grieg Concerto in A Minor, and the remainder of the program included Dvorak's 'Carnival' Overture, Massenet's 'Scenes Pittoresques', and works by Albeniz and Tchaikovsky.

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MRS. JONAS McCUNE

Mrs. McCune is the Retiring President of the Symphony Club of Central Ohio; Mrs. Eagleson Has Been Elected as Her Successor

COLUMBUS, March 20.—Mrs. Freeman T. Eagleson was elected the new president of the Symphony Club of Central Ohio at the annual meeting on March 10. She is one of the vice-presidents of the Ohio Federation of Music Clubs and state chairman of publicity, and has held like office for the Women's Music Club and Symphony Club here for a number of years. For the Women's Music Club she has been chairman of the forty annual altruistic and therapeutic concerts given by members, and for the Symphony Club she has had successful charge of the young people's matinees for several seasons.

Mrs. Jonas McCune, retiring president of the Symphony Club of Central Ohio, was in charge of the Philadelphia Orchestra concert here on Feb. 23—the first appearance of this organization since 1919. Eugene Ormandy conducted Beethoven's 'Eroica' Symphony, arrangements by Lucien Cailliet of two Bach chorale preludes, Moussorgsky's 'Pictures at an Exhibition', and three encores.

Three events of the Civic Series sponsored by Hast and Amend have attracted wide attention. Rachmaninoff played a Haydn fantasia and three Scarlatti sonatas, as well as Chopin's great Sonata in B Minor, with magnificent style and power on Feb. 26. Efreim Zimbalist returned to Memorial Hall on March 12 in the peak of form. Outstanding on his program were Corelli's 'La Folia', Ysaye's solo sonata, and Bruch's Scotch Fantasy. 'California', by Arthur Loesser, was very favorably received. An extra-series event was the first local appearance of Doris Humphrey and Charles W. Weidman and their group on March 3 in a stimulating evening of modern dance compositions.

Chapel Choir of Capital University returned from its annual spring concert tour and gave its local concert in Mees Hall before full houses on March 1 and 2. The tour this season included a successful first appearance in Chicago. Ellis Snyder is founder and conductor.

The St. Louis Symphony made its first appearance here under the auspices of the Women's Music Club on Jan. 23. A capacity audience plus standees heard Vladimir Golschmann conduct a conservative program, of which the chief items were Franck's Symphony and 'Till Eulenspiegel'. The sincerity and restraint of Mr. Golschmann's readings called forth



MRS. FREEMAN T. EAGLESON

Mrs. Eagleson is the Retiring President of the Symphony Club of Central Ohio; Mrs. McCune Has Been Elected as Her Successor

much admiration. This concert was the fiftieth orchestral concert sponsored by the club which has since 1905 presented the Boston, Philadelphia, New York Philharmonic-Symphony, Detroit, Cincinnati, and Minneapolis Orchestras numerous times.

Trudi Schoop and her ballet entertained another large audience on the Civic Series on Jan. 22.

Flood weather did not prevent a third capacity audience from gathering in Memorial Hall to hear Jascha Heifetz in the same week. A virtuoso program included Beethoven's Sonata in E flat. This event was on Capital University's series.

R. C. S.

Manhattan Quartet on Second European Tour

PARIS, March 15.—The Manhattan String Quartet is now on its second European tour under the management of Albert Morini. The tour began on Dec. 25 in Russia. The quartet then went to Holland, giving concerts during the month of January, and to Scandinavia and France in February. This month they are appearing in Switzerland, Austria, Hungary and Italy, in London and Brussels in April, and in May they will perform at the Paris Exhibition.

LAST MINNEAPOLIS GUEST IS ITURBI

Completes List of Visiting Con- ductors—Hofmann Plays Chopin Concerto

MINNEAPOLIS, March 20.—The last of an unusually varied list of guest conductors, José Iturbi, made a decidedly favorable impression. His first concert offered the Sibelius Second Symphony and Chopin's Second Piano Concerto with Josef Hofmann as soloist. Mr. Hofmann revealed unpretentious virtuosity and gave an interpretation of rare magnificence. The program also contained Beethoven's 'Egmont' Overture, the Intermezzo from Granados's 'Goyescas' and the 'Polovtzian' Dances of Borodin.

The following Pop concert offered a vigorously patterned Beethoven Seventh, the dances from de Falla's 'The Three-Cornered Hat', and Paul White's 'Miniatures', played with humor and finesse.

An All-Russian program at the next Friday night concert included Tchaikovsky's 'Pathétique', the Suite from Shostakovich's 'The Nose', Stravinsky's 'Petrushka', the Prelude to Mussorgsky's 'Khovanchina', and Borodin's 'In the Steppes'.

Conductor Is Soloist

Mr. Iturbi was soloist in the Beethoven C Minor Concerto at the second popular concert, and his performance was imaginative, precise and vigorous. The orchestra was an alert collaborator with the pianist-conductor. Debussy's 'Nuages' and 'Fêtes', 'The Sorcerer's Apprentice' of Dukas, and works by Mendelssohn and Rimsky-Korsakoff, completed the list.

The Minneapolis A Cappella Choir, led by George Hultgren, gave its second annual concert, and another outstanding choral event was the performance of the University of Minnesota Bach Society under Donald Ferguson of the Magnificat and cantata, 'Wir Müssen durch viel Trübsal'.

A chamber music concert offering works by Gade and Saint-Saëns, was played by Carl Berggren, Jacob Heiderich, William MacPhail, Alfred Kuehle, Frederick Ruhoff, and Arthur Askegaard recently. Martha Graham and her troupe appeared at Northrop Auditorium.

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CONCERTS IN NEW YORK

(Continued from page 26)

in the Town Hall on the evening of March 7 as a benefit for the Composers' Fund and the Neighborhood Playhouse School Scholarship Fund. The new music was Hindemith's latest string quartet, which is his fourth (Op. 32), and Martinu's Quintet for piano and strings. These were played by the Pro Arte Quartet and Irene Jacobi, pianist. In addition, Eva Gauthier, soprano, sustained the modern, or at least contemporary, viewpoint by singing two groups of songs in various languages by Milhaud, Stravinsky, Bloch, Honegger, Ravel, Bartok, Randall Thompson and de Falla. She was accompanied by Celius Dougherty.

As fresh works keep coming off the assembly line of Hindemith's immensely prolific factory of musical ideas, it becomes increasingly more difficult to find anything new or different to say about them. What of the present quartet? It is well fashioned, technically adroit and carefully thought-out music for four stringed instruments. But it is sterile emotionally; it conveys little that is significant or even intelligible to the average musical consciousness. Occultism in music is piquant when it first appears, but when it persistently defies penetration it becomes merely tedious.

The Martinu piece, of somewhat lighter character, was no nearer the generally conceded goal of true music than the Hindemith. Both works, however, were very well performed by the Pro Arte players, and Mme. Jacobi managed the piano part of the latter with grace and ability. Mme. Gauthier, too, proved a very able interpreter of songs of today. The audience was small and, for the most part, undemonstrative. R.

Rosenthal in Last Recital

Moriz Rosenthal, pianist. Town Hall, March 15, evening:

Variations on a Hungarian Song... Brahms
Song Without Words (Spring Song)

Mendelssohn

'Invitation to the Dance'.....Weber
Fantasy in C, Op. 17.....Schumann
Barcarolle, Op. 60; Mazurkas Op. 33

No. 4, Op. 41 No. 3; two Etudes in
A Flat and D Flat (unnumbered);
Etude Op. 25 No. 12; Scherzo,
Op. 31.....Chopin

'Reflets d'eau'.....Debussy
Valse in D Flat.....Joseffy
Fantasies on J. Strauss's 'Blue Danube'
Waltz and 'Fledermaus'.....Rosenthal

It was a long, but a typical and apt program Herr Rosenthal chose for his third and last recital offering in New York this season. Yet it was only after several additional numbers that the capacity audience bid the distinguished Viennese pianist God-

speed, hoping fervently the while that it was not farewell. As has been observed before in these columns, Rosenthal is a member of an old and unhappily defunct era. His is not the precise, mechanistic piano playing of today. Its keynote is romanticism and it is enveloped in an unearthly glamour which once dazzlingly cloaked all persons and their works having to do with the stage.

This last program was woven entirely of romantic stuffs. What could more surely invoke the music chamber of the Eighties than the 'Spring Song' or Weber's very genteel waltz? Yet these were not specimens seeming to be viewed under glass. Rosenthal has the faculty of transporting his hearers to a different time and a different place and making the music there vital to them. His Chopin performances, for which he is famous, were something like perfection both in execution and imaginative treatment. The Schumann Fantasy was not so robust as one is accustomed to hear it, especially in the early measures, but Rosenthal had a most poetic conception and his beauty of nuance more than off-set any lack of muscularity. R.

Katherine Ruth Heyman in Recital

Katherine Ruth Heyman, pianist, Town Hall, Mar. 5, evening:

Partita in G.....Bach
Klavier-Stück, Op. 11, No. 2.....Schönberg
Sonata in B Minor.....Liszt
Eight Etudes: Op. 2, C Sharp Minor;
Op. 8, F Sharp Minor, B Minor and
D Sharp Minor; Op. 42, Nos. 1, 2, 3
and 5; Sonata No. 8, Op. 66; 'Flammes
sombres', Op. 73; Sonata No. 4,
Op. 30.....Scriabin

Miss Heyman, who has long been known as an ardent Scriabin devotee, departed from her usual custom of dedicating her entire program to the Russian composer's



Katherine Ruth Heyman

works and gave the place of honor this time to the Liszt Sonata in B Minor. The unusual juxtaposition of Bach and Schönberg was explained in a special program note on the dual ground of the tonal respite offered by the atonality of the Schönberg piece after the G Major fixation of the Partita and the affinity of the two in contrapuntal character.

The possessor of a highly developed technique, Miss Heyman brought to the

several movements of the Bach suite delicacy of touch and fluency of fingers, combined with an alert response to the rhythmic character of each. Then the polyphonic implications of the somewhat baffling Schönberg piece were clearly delineated, while the pianist's firm grasp of the architectural design enabled her to maintain the loose-jointed Liszt sonata as a compact entity. Her conception of the sonata was not planned on very broad, dramatic lines; she elected to stress rather its lyrical aspects, and for these the melting quality of her piano and mezzo-piano tone was peculiarly suitable. Her technical equipment, whose methods were rather too insistently thrust into the foreground throughout the recital, proved more than ample for the exacting demands made upon it, but greater contrasts of mood would have strengthened the ultimate effect of the performance.

In the Scriabin section, offering a fairly comprehensive cross-section of the composer's work as it developed from its Chopinesque beginnings to its harmonic and formal emancipation, the recitalist was, of course, completely in her element. Both of the sonatas received well-rounded and impressively authoritative readings, and the projection of the études from Opus 42, replete with characteristic rhythmic problems, and listed as being played for the first time, also elicited a special tribute of applause. The audience was quick throughout the program to register its approval. C.

Beethoven Association's Fifth

Mischa Levitzki, Manuel Quiroga and the Perol String Quartet were the artists at the fifth Beethoven Association concert in the Town Hall on the evening of March 8. Lawrence Tibbett had been expected to sing, but was unable to participate because of an unexpected orchestra rehearsal. His telegram of regret was read to the large audience by Germaine Schnitzer, who announced that Mr. Levitzki, already scheduled for a lion's share in the program, would play Bach's Chromatic Fantasy and Fugue in addition to fill the breach. Mr. Levitzki was loudly applauded for his courtesy as well as the masterly performances he gave during the evening, first with Mr. Quiroga in the Turina Sonata for violin and piano, again in the Bach, and thirdly with three members of the quartet in the Brahms Quartet No. 1 in G Minor.

The quartet, whose members are Joseph Coleman, Max Hollander, Lillian Fuchs and Ernst Silberstein, opened the program with a deft and sensitive performance of the Ravel Quartet. Mr. Quiroga was heard to better advantage than on the occasion of his debut with the New York Philharmonic-Symphony, as his somewhat cameo-like playing is more happily set off by a smaller hall. Q.

Sybil Colby Makes New York Debut

Sybil Colby, contralto, made her first New York appearance in a recital program in Steinway Hall on the evening of March 10, with Edwin McArthur at the piano. The program included the well-known aria from Tchaikovsky's 'Joan of Arc', as well as works by Handel and Bach; a German group by Schubert, Schumann, and Strauss, and songs in English by Burleigh, Pierce, Kramer, Carpenter, and Bantock. The closing item was 'O Don Fatale' from Verdi's 'Don Carlos'.

While Miss Colby's voice is not very heavy in color, she sang with musicianship and differentiated the various types of music presented in a successful manner. Strauss's 'Cäcilie' was especially well sung. N.

Clara Ceo in Debut Recital

Clara Ceo, a young pianist from Edensburg, Pa., made her New York debut at Town Hall on the afternoon of March 12, beginning her program with three Bach preludes and fugues, in G Minor, E Major and C Sharp Minor, respectively, and following them with Franck's Prelude, Aria and Finale. Afterwards a Chopin

group, consisting of the three Ecosais, the Nocturne in B, Op. 62, No. 1, and the Valse in A Flat, Op. 34, led up to Ravel's 'Ondine', Beryl Rubinstein's Caprice, the Griffes 'Fountains of Acqua Paola' and Dohnanyi's 'Tolle Gesellschaft'.

Miss Ceo's playing of the Bach fugues was cleanly articulated, structurally firm and well proportioned. She has an adequate technique but it would seem that as yet her energies have been focussed too exclusively upon the acquisition of digital facility as her interpretations lacked imagination and penetrating understanding of the import of the compositions played, as was exemplified notably in the Franck work, and her tone was frequently of an unimproving quality. Tonally, the nocturne, however, was one of her best efforts. Her audience was small but cordial. C.

Jean Fardulli Sings in Steinway Hall



Jean Fardulli

Jean Fardulli, baritone, who has sung with the Paris Opéra-Comique and the Chicago Civic Opera, gave a recital in Steinway Hall on the evening of March 13, with D. Callinicos at the piano.

Mr. Fardulli is definitely an operatic artist but he was able to subdue his voice to the small auditorium and created

much enthusiasm with his listeners. His first group included arias from 'Don Giovanni' and Paladilhe's 'Patrie'; also Giordani's 'Caro mio Ben' and Beethoven's 'In Questa Tomba'. He did not adhere strictly to his printed list, but for his second group sang 'M'Ama non M'Ama' by Mascagni; 'Si tu le Voulais' by Tosti, and a Neapolitan folk song, doing full justice to all three. Also listed on the program were arias from 'Hamlet' and 'The Barber of Seville' and songs in Greek and French.

The artist disclosed unusual variety of tone color in his singing as well as excellent diction. H.

Helvetia Männerchor Gives Annual Concert

Under the auspices of the Swiss Benevolent Society of New York the Helvetia Männerchor gave its annual concert in the Town Hall on the evening of March 6 under the direction of Edward E. Bechtel. The Swiss chorus, singing variously in French, English and German as well as Swiss dialect, gave a good account of typical music for Teutonic male voices including three compositions dedicated to the organization by A. Heim, J. Werschinger and W. Hurlimann. A solo yodel was sung by George Bammert. Ruth Kelley, violinist, and Oscar Ziegler, pianist, were heard in solos between the choral groups. F.

Cosme McMoon Returns

Cosme McMoon, young American pianist who gave his first New York recital last season, reappeared at the Town Hall on the evening of March 13 to reveal a new maturity in piano performance and an increasing grasp of both technique and materials. The principal music of the occasion was Beethoven's Sonata Op. 78 in F Sharp, one of the briefest of his works in this form, and Liszt's lengthy Sonata in B Minor. In addition there were three short pieces by Villa-Lobos, and other lighter works by Albeniz, Rachmaninoff, and Johann Strauss, the latter represented by

(Continued on page 31)



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SAN ANTONIO HEARS CHORAL SOCIETIES

Männerchor Celebrates Seventieth Year—Chaminade Group in Concert

SAN ANTONIO, March 20.—The Beethoven Männerchor celebrated the seventieth anniversary of its organization on Feb. 23. Assisting at the concert given under Alfred Schaefer, was the San Antonio Liederkrantz, Bernard Kathoff, conductor; the Hermann Sons' Mixed Chorus, and the Beethoven Women's Chorus. Speakers were Mayor C. K. Quin and Judge Egbert Schweppe.

The annual concert of the Chaminade Choral Society was a delightful event held on March 1 at San Pedro Playhouse under the direction of Walter Dunham, with Agnes Sanchez as accompanist. Works by Praetorius, Tchaikovsky, Purcell, Molloy, and a group by Oscar Fox, San Antonio composer, were sung. Irma Louise Clow, harpist, was assisting soloist. The American Tambouritzza Orchestra of St. Edward's College, Austin, gave a concert at Jefferson Auditorium demonstrating native instruments and traditional music of Yugoslavia recently.

Among recital and dance events was the appearance of Ted Shawn and his group at Municipal Auditorium during February as a feature of the Town Hall series. Jess Meeker, pianist, assisted. Lucie Stern, pianist, gave a recital on March 9, and Arthur Poister, organist, played a number of his own arrangements as well as other works on Feb. 7, at Municipal Auditorium.

Crooks and Hopple in Recital

Richard Crooks, with Frank La Forge, accompanist, aroused enthusiastic approval from an audience of goodly proportions on January 28 at the Municipal Auditorium. The concert was one of the "Friends of Music" series sponsored by Elizabeth A. Devoe. Frank La Forge was heard in works by Chopin and Guirad, and in his own compositions.

Mary Hopple, contralto, was presented in the second musical tea of the

New Organ Course for Chicago College



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Faculty members of the Chicago Musical College inspect the new Hammond electric organ on which they will offer courses starting with the summer term in June. They are: Charles H. Demerest, head of the organ department, at the console; and left to right, Rudolph Gans, president, and Max Wald, head of the composition department of the college.

Tuesday Musical Club series. A German group by Bach, Brahms, Trunk, and Strauss opened a program which was highly commended in choice and delivery. Walter Dunham was the accompanist.

G. M. T.

BROOKLYN AUDIENCE HEARS 'CAVALLERIA'

Metropolitan Also Presents 'Pagliacci' on Double Bill — Catholic Choristers Give Concert

BROOKLYN, March 20.—'Cavalleria' and 'Pagliacci' formed the Metropolitan Opera bill at the Academy on Feb. 23. Of notable interest in the casts were Rosa Ponselle as Santuzza and Frederick Jagel as Turiddu; and in the Leoncavallo opus, Lawrence Tibbett as Tonio. Hilda Burke as Nedda and Arthur Carron as Canio were artists less familiar to local opera subscribers. The two performances, of routine quality, were conducted by Gennaro Papi. Frederick Jagel, Metropolitan Opera tenor, and Rosa Tentoni, soprano, were presented in joint recital at the Academy on March 2. The program included a diversified list of art songs and opera excerpts, concluding with the last act duet from 'Aida'. The audience manifested sincere pleasure. This event was the last but one of the current season's series of twelve Brooklyn Institute presentations. Paul Sargent and Alice Taylor were accompanists.

The Concord Baptist Church Combined Choirs, under the direction of Edward Boatner, appeared in concert at the Academy on Feb. 18. The aggregation of singers, numbering a hundred voices, were heard to advantage in standard sacred selections.

The Catholic Diocesan chorister of Brooklyn, the Rev. Lawrence H. Bracken, conductor, presented its annual Academy of Music concert on Jan. 20, under the patronage of Bishop Thomas E. Molloy. The ensemble, composed of ninety male voices, including more than thirty boy sopranos, sang six choral classics by Palestrina, and a number of latter-century sacred and secular compositions. In tonal and technical finesse the singing was outstanding. Interpretational sincerity was convincingly displayed. Nicholas Massue and Carl Cathieu, tenors, and George Strasser, boy soprano, were heard in solo selections. The audience was large.

Lauritz Melchior, Metropolitan Opera tenor, was featured in recital at the Academy under Institute auspices on Jan. 19. The public, which has long recognized Mr. Melchior's supremacy in the Wagnerian opera repertoire, was

upon this occasion afforded the opportunity of hearing his consummate artistry in a program of Lieder by Schubert, Brahms, Richard Strauss, and Grieg; and a miscellaneous group of art songs by more modern writers. The grandiose was achieved in arias from Die Walküre and Lohengrin. Lloyd Strafford proved an accomplished accompanist.

F. D.

MOORE OPERETTA GIVEN

Bronxville School Students Give Premiere of 'The Headless Horseman'

BRONXVILLE, N. Y., March 20.—The world premiere of 'The Headless Horseman', an American school operetta by Douglas Moore, based on a libretto by Stephen Vincent Benet, was given at Bronxville High School auditorium on March 5. The work was repeated the following evening.

The operetta was commissioned by William Rhodes of the music faculty to provide the high school chorus and orchestra with a modern stage work suited to the emotional and technical range of high school students. The libretto is based, of course, upon Washington Irving's 'Legend of Sleepy Hollow'.

The cast included Elizabeth Pascale, Thomas Ryan, Bernard Malek and Frank Lier. Fifteen boys and twenty girls from Bronxville High Schools formed the chorus.

SAN CARLO OPERA CONTINUES TOUR

Completes Three-Weeks Tenure in San Francisco Ending Sixth Month of Travel

The San Carlo Opera closed a three-weeks' season at the War Memorial Opera House in San Francisco recently, which marked the end of the sixth month of the eight-months' tour opened last September in Montreal. The East, mid-West, South and Pacific Coast have been visited. Interest in opera was evident in all sections of the country, according to Fortune Gallo's report; and in Los Angeles, during a fortnight at the Philharmonic Auditorium. The attendance was considerably larger than in former seasons.

The company goes to Portland from San Francisco on March 17. Vancouver, Victoria, Seattle, and Spokane follow. In Salt Lake City on April 5 and 6 Mr. Gallo will include 'L'Oracolo', new in this season's San Carlo list of operas. He first gave it in Los Angeles a few weeks ago, repeating it in San Francisco. The rest of the tour, commencing with Denver on April 7 and 8, includes Emporia, Hutchinson, Wichita, and Topeka, Kan.; Kansas City (in the Music Hall Auditorium), where Rosemarie Brancato will sing 'Lucia di Lammermoor'; then Chicago for a week, April 19 to 25. Eastern cities will be visited until the first week in May.

Mr. Gallo has added several new singers, among them Coe Glade, who has been singing 'Carmen' and other mezzo-soprano roles since the beginning of the 1936-1937 season.

Roth Quartet to Give Concerts in California

The Roth Quartet will spend next summer giving a series of concerts in California under the auspices of the Elizabeth Sprague Coolidge Foundation. They have been re-engaged by the Bedford Music Club to give two concerts in Mt. Kisco, N. Y., one in June and the other in September, following which they immediately leave for Europe where they will remain until the end of December. Their next American tour will open in January 1938.

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'JUDAS MACCABAEUS' HEARD IN PORTLAND

Van Hoogstraten Leads Chorus and Symphony in Oratorio by Handel

PORTLAND, ORE., March 20.—The Portland Symphony Chorus of 200 voices and the Portland Symphony and soloists, led by Mr. van Hoogstraten, were heard in their first presentation of Handel's 'Judas Maccabaeus' in the

closing of the matinee series on March 7. The soloists, Lea Leaska, soprano; Josephine Albert Spaulding, contralto; Hal Young, tenor; and Mark Daniels, baritone, interpreted the religious spirit of the oratorio with distinction. The chorus sang with clear tone and expressive shading, indicative of the conductor's painstaking training.

Willem van Hoogstraten and the Portland Symphony were applauded with gusto by a standing audience at the final evening concert on March 2. Artistic finish characterized the performances of Brahms's First Symphony, three 'Slavonic' Dances by Dvorak, 'Fêtes' by Debussy, a Gigue (Gretry-Mottl), and the Overture to 'Tannhäuser'.

Poldi Mildner, pianist, gave exciting expositions of the 'Burlesca' by Strauss and Liszt's E Flat Concerto at the symphony concert on Feb. 16. The symphony was Mozart's 'Jupiter', and the novelty, Bernard Rogers's 'Once Upon a Time'.

The orchestra played on the Standard Symphony Hour on Feb. 11 and March 4. A popular complimentary program was given in the auditorium by Mr. van Hoogstraten and his players in anticipation of the drive for a maintenance fund of \$43,000. They also made out-of-town appearances recently at Spokane, Moscow, Yakima, Pullman, La Grande, Lewiston, and Corvallis.

JOCELYN FOULKES

ORCHESTRAS

(Continued from page 23)

performances by the Chalif Dancers, who appeared in Spanish, sailor, and Indian costumes to interpret, respectively, the Pavana and the 'Danse Rituelle du Feu', the 'German' Dances, the Hornpipe, and the 'Butterfly' and War Dance. They also evidenced their satisfaction with 'L'Après-Midi' and 'Fidelio', which the orchestra played without benefit of dancing.

The twenty-eight children were not the only ones who received awards. Mr. Schelling called forth Louis H. Chalif, director of the dance group; John Amans, first flutist; and Bruno Labate, first oboeist, to bestow ribbons upon them. And, then, of course, there were three cheers for "Uncle Ernest".

Koussevitzky Revives Prokofiev's 'Sythian Suite'

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 13, afternoon:

'From the Apocalypse', Symphonic Picture, Op. 66 Liadoff
Prelude to 'Khovantschina' Moussorgsky
Sythian Suite, 'Ala and Lolli', Op. 20 Prokofiev
Symphony No. 6 in B Minor ('Pathetic') Tchaikovsky

The impressed and impressive silence which followed the clangorous and barbaric close of Prokofiev's once startling and still stimulating suite was broken first by a hiss and a "boo" from a shocked lady at the back of the hall. Thunderous applause soon overwhelmed her lonely demonstration, however, and left no doubt of the majority's response. This applause was due both because of the superlative performance and of the work's ability still to set nerves a-tingle, particularly in its rousing final pages. The twenty-year-old piece retains its pungency.

Another veteran of two decades, the Liadoff exposition of verses from the Revelation of St. John the Divine, has faded and failed. Its 'seven thunders' have seemingly little power to shake the present world. If Liadoff has aged, not so Moussorgsky. The 'Khovantschina' prelude is still a gem, and as it was played, with a delicately drawn-out pianissimo closing, so fine-spun that listeners were breathless to catch its shimmering, it holds the imagination well.

For Tchaikovsky, Mr. Koussevitzky re-

served his most sustained effort, but the well-known and well-loved music came less to life than is usual under his ministrations. The audience, however, continued to be potently wrought-upon, and gave tumultuous approval. Q.

Piastro Plays Tchaikovsky Violin Concerto

New York Philharmonic-Symphony, Arturo Rodzinski, conductor. Soloist, Mishel Piastro, violinist. Carnegie Hall, March 14, afternoon:

Russian Program
'A Night on Bald Mountain' Moussorgsky
Violin Concerto Tchaikovsky
Mr. Piastro
Symphony No. 6, in E Flat Miaslovsky

Mr. Rodzinski gave an interesting performance of the Moussorgsky which seemed to be very much to his taste. He extracted a little meaning from the work and projected it effectively. Mr. Piastro's playing of the concerto was illuminating and musicianly and was received with much applause. The symphony, repeated from the Wednesday evening concert, once more proved interesting. D.

Philharmonic Gives 'Elektra'

(Continued from page 3)

of the music with bodily suggestions of stage acting, but with such restraint and skill as to escape the sense of artificiality and ostentation usually attendant on anything of the kind. Much of Miss Szantho's singing was of a beauty scarcely to be expected of the creature she impersonated, yet without loss of conviction. Miss Boerner brought to the music of Chrysothemis a voice of fresh and appealing quality, ample in power for the soaring phrases demanded of her and, so to speak, "in character." The men were secondary but adequate, Mr. Jagel summoning the resonance to cope with the climactic scene in which Aegisthus is slain and Julius Huehn contributing manfully to the effect of the famous "recognition" episode. Mr. Robofsky accomplished competently the little that was asked of him.

Somewhat submerged in retrospect, Strauss's 'Don Juan' and 'Salome's Dance', both brilliantly played, preceded the 'Elektra' performance at each of the three concerts. Demonstrations of an exuberant order centred about Miss Pauly, with the other artists sharing in the recognition shown for her remarkable achievement. Miss Pauly made the trip from Vienna especially to fill the gap left by Gertrud Kappel's inability to come to America to sing in this 'Elektra.' Her triumph will be remembered.

OSCAR THOMPSON

Philharmonic Soloists Named

(Continued from page 3)

Corigliano, Mishel Piastro, Joseph Szigeti, and Efrem Zimbalist, violinists and Gregor Piatigorsky and Joseph Schuster, cellists.

Four new members have been elected to the board of directors of the Society to replace three members who resigned and one who died. The new members are Mrs. Elbridge Gerry Chadwick, Chester Burden, Courtlandt D. Barnes, Jr., and Robert H. Thayer. Retired are Frank L. Polk, member since 1921, and Henry W. Taft and Hon. John W. Davis, members since 1928. Elihu Root, who died in February, became a member in 1921. Mrs. Chadwick will serve as chairman of the committee on subscription activities.

Beethoven Association Holds Reception for Franko

The Beethoven Association held a reception in honor of the eightieth birthday of Sam Franko, well-known violin-

ist, on March 20. A musical program was given by Frances Blaisdell, William Kroll and Nicolas Moldavan, who played the seldom-heard Beethoven Serenade for flute, violin and viola. Many prominent musicians attended.

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CONCERTS

(Continued from page 28)

Godowsky's setting of the waltz from 'Die Fledermaus'.

Mr. McMoon played all of his program with a sure hand. He was always in command technically, and he realized the musical sense of many of the works, especially the Beethoven, with delicacy and good taste. The Liszt sonata was not wanting in diversity of tonal texture and mood variety. Though not large, the audience was a very cordial one.

Karen Olson Makes Bow in Town Hall Program

Karen Olson, mezzo-soprano, gave a debut recital in the Town Hall on the afternoon of March 14, with Celius Dougherty at the piano, presenting a well chosen if somewhat taxing program.



Karen Olson

Works by Bach, Purcell and Piccinni formed the first group, followed by works by Wolf, Loewe and Brahms. The third group was of English songs and the final one, of Scandinavian.

Miss Olson impresses as being a soprano with a high range that has not been entirely realized. The voice is of agreeable, warm texture and, at present, better suited to serious moods than to those of some of the lighter songs presented. Of the Wolf songs, 'Bedeckt mich mit Blumen' and 'Lebewohl' were the best. The well-known Lament of Dido from Purcell's 'Dido and Aeneas' was tonally good but a trifle sombre in intention. The singer's enunciation in all the languages she used was unusually clear, adding much to the other good qualities of her performance.

H.

Virginia Johnson Gives Debut Recital

Virginia Johnson, soprano, who won a Sembrich Scholarship at the Curtis Institute in Philadelphia as well as the degree of Mus. Bac. at the Eastman School of Music, gave a New York debut recital in the Town Hall on the evening of March 16. The singer's somewhat lengthy program began with two unimportant songs by Donaudy and 'Al Desio', one of the less hackneyed arias from 'The Marriage of Figaro'. A group of Wolf Lieder followed and the first American performance of a song cycle, 'Le Amanti' by E. E. Trucco. A group by Fourdrain, Debussy, Sandoval and De Falla, and one in English by Bishop, Rachmaninoff, Charles and Occurt completed the list.

Miss Johnson's voice is one of agreeable quality and good placement. She had the discernment not to attempt to force its volume beyond its natural size and this was an asset. An occasional breathi-

ness may be attributed to slight nervousness contingent upon a New York debut. The singer was at her best in songs of lighter content. Musically if somewhat driving accompaniments were played by Vittorio Trucco.

H.

Giannini Sings at New Friends Concert

New Friends of Music. Participating artists: Dusolina Giannini, soprano; Leonard Shure, pianist; the Musical Art Quartet. Town Hall, March 14, evening:

Brahms Program
Piano Trio in C Minor, Op. 101
Songs with piano: 'Von ewiger Liebe', 'Juch he', 'Wie bist du, meine Königin', 'Vorschneller Schwur', 'Von Waldbe-kränztter Höhe'

String Quartet in C Minor, Op. 51, No. 1
Beauty and richness of tone, excellent phrasing, and sincere understanding were exhibited by Miss Giannini in her singing of the five Lieder, excellently accompanied by Arpad Sandor. Especially notable were the interpretations of 'Wie bist du' and 'Von ewiger Liebe'.

A well-balanced, forthright reading of the Trio was achieved by Mr. Shure, Sascha Jacobsen, and Marie Romaet-Rosano. The Quartet, as interpreted by the Musical Art ensemble (Mr. Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola; and Mme. Romaet-Rosano, cello), fared very well indeed.

S.

Creighton Allen Continues Series of Piano Recitals

Creighton Allen, pianist, gave the second of three recitals in Steinway Hall on the evening of March 12. The program included an opening group by Brahms, two Intermezzi and two Rhapsodies. The second group was of works by the artist himself, and the third by Debussy, MacDowell, Rachmaninoff and Chopin. Mr. Allen was heard with appreciation by an interested audience.

D.

Jane Wyeth Plays in Steinway Hall

Jane Wyeth, harpist, gave a recital in Steinway Hall under the auspices of the New York Madrigal Society, Marguerite Potter, founder, on the evening of March 5, before a large and interested audience. Miss Wyeth played three of her own transcriptions, a Bach Arioso, Scharwenka's Barcarolle, and Debussy's 'Golliwog's Cakewalk'. One of her own works, 'April', received especial applause. In compositions by Saint-Saëns, Bach and Renié Miss Wyeth also disclosed a deft familiarity with her instrument. Merl Freeland was the accompanist, and gave able assistance in Ravel's glittering Introduction and Allegro.

Y.

Martha Graham Gives Second Recital

Martha Graham gave her second dance recital in the Guild Theatre on the evening of March 4, with her group of dancers. Louis Horst, pianist, and a wood-wind and percussion group accompanied.

Miss Graham revived her 'Four Casual Developments' to music by Henry Cowell; 'Heretic' and 'Course', the latter to Antheil music. The entire program was projected in the dancer's characteristic style and both the solo and ensemble numbers were received with shouts of applause from the customary large audience.

N.

Caroline Thomas and Hazel Griggs Give Benefit Recital

For the benefit of the scholarship fund of Tau Alpha Chapter of Mu Phi Epsilon, Caroline Thomas, violinist, and Hazel Griggs, pianist, gave a sonata recital at the Barbizon on the evening of March 9.

The program included three works by Dohnanyi, Fauré and Grieg, in all of which the artists displayed not only excellent tone, individually, but an ability in ensemble that was of a high order. The small salon was completely filled by an interested audience.

N.

Criterion Morning Musicale

The program of the Criterion Morning musicale, Mrs. Leonard L. Hill, president, on March 5, at the Hotel Plaza, was given by Vitya Vronsky and Victor Babin, duopianists, and Nicholas Massue, tenor of the Metropolitan Opera. The instrumental numbers included Brahms's Variations on

a Theme by Haydn, two works by Rachmaninoff and an arrangement of the 'Polovtsian' Dances from 'Prince Igor', all of which were played with excellent ensemble. Mr. Massue, with Charles Mayman at the piano, sang an aria from 'Le Cid' and songs by Martini, Donaudy, Hahn, Daniel Wolf and others. Mrs. Hermes Fontaine is chairman of music of the organization.

N.

Elizabeth Gutman and Paul Pisk in Studio Club Recital

Elizabeth Gutman, soprano, and Paul Pisk, pianist-composer, were heard at the Studio Club on March 9. Miss Gutman sang songs by Moussorgsky, Rimsky-Korsakoff, Dr. Pisk, Korngold, Carpenter and Daniel Wolf and a group of Latin-American and Mexican songs in costume.

Dr. Pisk played works illustrative of Three Centuries of Austrian Dances, several in his own arrangement. The audience was very cordial to both artists.

Mary Louise Meeker Appears at Barbizon-Plaza

Mary Louise Meeker, mezzo-contralto, with Robert Kuebler as accompanist, gave a song recital at the Barbizon-Plaza on the evening of March 9. As at a former appearance, Miss Meeker displayed a definite interpretative sense as well as diction of unusual clarity. Her program included 'Amour, Viens Aider!' from 'Samson et Dalila', Mozart's 'Alleluia', songs by Brahms, Debussy, Duparc and works in English by Worth, Hageman, Griffes and Kernochan. Much of the program was delivered with charm and musicianship especially the works of the more placid character.

N.

HAROLD ROSE, pianist. Steinway Hall, March 7, evening. Bach Prelude and Fugue in G, Fugue from the Chromatic Fantasia, Beethoven's 'Waldstein' Sonata;

a Chopin group and a final one by Moszkowski, Rachmaninoff and Lecuona.

SALLY PESTCOE, soprano. WALDEMAR B. HILLE, pianist. Sylvan Levin, accompanist. Steinway Hall, March 8, evening. Arias by Bach, Verdi and Wagner, Lieder, songs in Italian and German. Piano works by Bach, Chopin and modern composes.

LORUS TAYLOR HAND, baritone. Alice Lyman, accompanist. Pythian Temple, March 10, eve. Aria from 'Hérodiade' old English and Old Italian songs a French group and two in English, the latter entitled 'Characteristic Songs'.

MARIE RADAMSKY, soprano. Edna Sheppard, accompanist. Concert League, March 12, evening. Folk songs derived from Soviet Russia, France and the British Isles.

ETHEL ELFENBEIN, pianist. Master Institute Auditorium, March 14, evening. Beethoven Sonata, Op. 109; Schumann 'Etudes Symphoniques' and works by Chopin, Debussy and others.

Wettergren Sings at Neighborhood Music School

Gertrud Wettergren, contralto of the Metropolitan, was guest artist at a concert given at the Neighborhood Music School on March 12, singing five songs, in the Scandinavian and German languages, with Herbert Carrick at the piano. In response to fervent applause, she added Grieg's 'I Love Thee' as an encore.

Talented pupils of the school who were also heard were William Ehrenkrantz, violinist, with Leander Dell'Anno at the piano; Eleanor Fine and H. Kurz Weil, pianists, and a quartet composed of Mr. Ehrenkrantz, Philip Callaci, Sam D'Piazza and Leo Teraspulsky. The concert was concluded by the Senior Orchestra, playing a movement from the Beethoven Symphony No. 2 under Hugo Kortschak. Mrs. Janet D. Schenck is director of the school.

Q.

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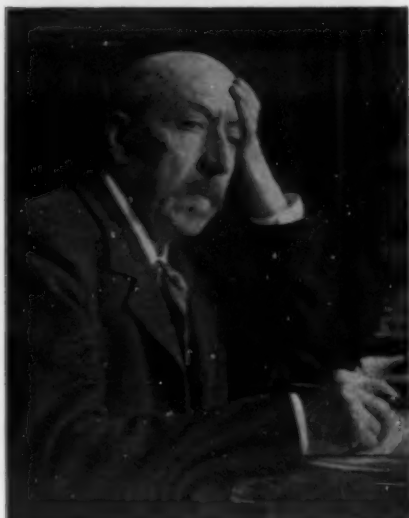
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Obituary



Charles-Marie Widor

PARIS, March 14.—Charles-Marie Widor, for many years organist at the Church of St. Sulpice, one of the most prominent organ positions in the world, and known universally as a concert organist and composer, died here yesterday at the age of ninety-three. He was formerly director of the American Conservatory at Fontainebleau.

A native of Lyons, Widor was the son of an Alsatian of Hungarian descent who was organist at the church of St. François. Born there on Feb. 22, 1845, his first studies were with his father. He went as a young man to the Brussels Conservatory, where he was a pupil of Lemmens in organ and of Fétis in composition. He succeeded his father at the Lyons church in 1860, and his organ recitals there quickly became famous. In 1870, he succeeded Franck as professor of Organ at the Paris Conservatoire where he also taught counterpoint, fugue and composition, succeeding Dubois in 1896. For many years he was music critic on 'L'Estafette', writing under the name of 'Aulètes'. He also conducted 'La Concordia' society. He was elected to the French Academy in 1910, and became its permanent secretary in 1913. On the organization of the American Conservatory at Fontainebleau in 1921, he was made director, resigning the position to Ravel in 1934. In 1929 he was selected to conduct an immense chorus at the celebration of the 500th anniversary of the relief of Orleans by Joan of Arc. In 1932, he was organ soloist at the Salzburg Festival. The following year he was made an officer of the Legion of Honor.

Widor composed in widely diverse forms. His ballet 'La Korrigane' was first given at the Paris Opéra in 1880, and has been frequently revived. His other operas, 'Maitre Ambros', 'Les Pêcheurs de Saint Jean', and 'Nerto', were all given in Paris. He also wrote chamber music for various combinations, songs, settings of the Mass, works for organ, piano pieces, two symphonies, three concertos for violin, for piano and for 'cello with orchestra, and two symphonic poems.

His most important contribution, however, is probably his ten organ symphonies. These have achieved wide popularity in spite of the extreme difficulty of portions of some of them which make great demands upon both the player and the instrument. His use of the term 'symphony' for an organ work has been criticized, but it is justified by his treating the organ as a self-contained orchestra. He is also asserted to have had a definite influence on organ construction.

Mrs. Henry Schurmann

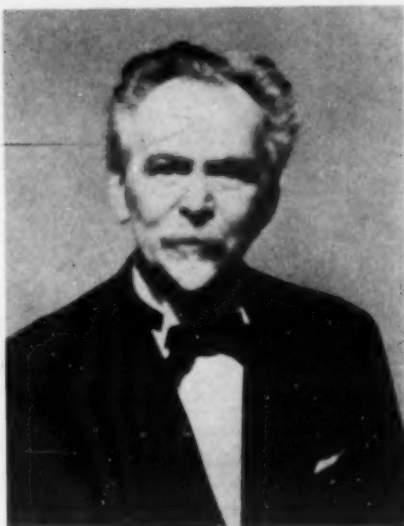
INDIANAPOLIS, March 17.—Mrs. Henry Schurmann, a life member of the National Federation of Music Clubs, and an honorary life member of the Indiana Federation of Musical Clubs and of the Indianapolis Matinée musicale, died on March 15, after

an illness of a year. She was born here on Dec. 21, 1861. In 1926, she became president of the Indiana College of Music and Fine Arts, and three years later, when the college was consolidated with the Metropolitan School of Music, she was named president of the new institution, the Arthur Jordan Conservatory of Music. She held this office until forced by ill health to retire a year ago, when she was made president emeritus.

P. S.

Jenő Hubay

VIENNA, March 13.—Jenő Hubay, celebrated violinist, teacher and composer, died here yesterday of heart disease in his seventy-ninth year. One of the best known violin pedagogues a generation ago, he had



Jenő Hubay

taught in the Brussels Conservatory and also that in Budapest. His opera, 'Anna Karenina', founded upon Tolstoi's novel, was produced at the Vienna Opera in 1936.

Mr. Hubay, whose name really was really Eugen Huber, was born in Budapest, Sept. 14, 1858. He studied first with his father, Karl Huber, at the Budapest Conservatory, and played a Viotti Concerto in concert at the age of eleven. He made a sensation at this appearance but was not permitted to continue appearing in public. Two years later he was sent to the Berlin Hochschule where he studied for five years under Joachim. During this period he received an annual stipendium from the Hungarian government.

In 1878, he visited Paris, under the aegis of Liszt, appearing with great success as soloist at the Padeloup Concerts. He also made the acquaintance of Vieuxtemps, becoming his intimate friend. After the French master's death in 1880, Hubay edited and completed his posthumous works.

The Brussels Conservatory called him in 1882, to fill the position of head of its violin department, held previously by many other brilliant violinists. He remained in the Belgian capital until 1886 when, on the death of his father, patriotic motives impelled him to return to Budapest. In both Brussels and Budapest he formed quartets, in the former with Servais and in the latter first with Hegyesy and later with Popper, as 'cellists. In 1919, he succeeded Mihalovich as director. The University of Klausenburg made him an honorary Ph.D. in 1913. He married Countess Rosa Cebrian in 1894. Their son, Andor, is well known as a painter in Europe.

In addition to his activities as a teacher and concert artist, Hubay left a long list of compositions. His opera, 'The Violin Maker of Cremona', was sung in the United States. 'Alienor' was first produced in Budapest in 1891; 'The Violin Maker of

Cremona' in 1893; 'Falu Rossza', 1896; 'Moosröschen' (on a story of Ouida), 1903; 'Lavotha's Liebe', 1906; 'Anna Karenina', 1916. All these works had their premiere in Budapest.

He also wrote two symphonies, four violin concertos, 'Scenes from the Czar's' and numerous other violin pieces as well as studies for the instrument.

Among his well-known pupils are Szigeti, Vecsey, Erna Rubinstein, Eddy Brown and Yelley d'Aranyi.

CHARLES A. ELLIS DIES

First Manager of Boston Symphony, Noted Also as Impresario for Artists

BOSTON, March 15.—Charles A. Ellis, first manager of the Boston Symphony, and later an impresario for opera as well as for a number of musical celebrities, died at the Ritz-Carlton Hotel, where he had made his home, on March 14.

When the late Col. Henry L. Higginson, in 1881, decided to organize the Boston



Charles A. Ellis

Symphony with Georg Henschel as conductor, Mr. Ellis was entrusted with the recruiting of players from both Boston and New York.

He was born in South Boston in 1856, and on graduating from high school worked in the offices of the Calumet & Hecla Copper Company. He remained manager of the Boston Symphony until 1918. Among musical stars who were under his management at various times were Melba, Paderewski, Kreisler, Farrar and Rachmaninoff.

In 1898, Mr. Ellis joined forces with Walter Damrosch in the management of an opera company organized by the latter three seasons before, to give Wagnerian opera throughout the country. It was on Melba's suggestion that the combination was made, the Australian diva joining the company to appear in French and Italian opera. The partnership was discontinued at the close of that season.

William H. Alfring

HARTSDALE, N. Y., March 15.—William H. Alfring, president of the Aeolian American Corporation, piano manufacturers, and an officer or director in many other companies in the musical field, committed suicide here on March 12, by throwing himself under a New York Central train. Mr. Alfring retired from a number of his activities recently on account of poor health and about a month ago suffered a nervous breakdown.

He was born in New York in 1885, and began work as an office boy with the Aeolian Company. When the organization was amalgamated with the American Piano Corporation in 1932, Mr. Alfring was made president. He is survived by his wife and one son.

Lenore Griffith Terry

HOLLYWOOD, Cal., March 11.—Lenore Griffith, daughter of Mr. and Mrs. Yeatman Griffith, well-known teachers of singing, and wife of Richard Terry, actor, died of pneumonia here on March 10.

Herbert M. Johnson, Former Chicago Opera Manager, Dies

CHICAGO, March 17.

HERBERT MORRIS JOHNSON, vice-president and general manager of the Chicago Civic Opera Company at the time of the organization's removal from the Auditorium to the new Civic Opera House, died yesterday in the Alexian Brothers Hospital. He had been ill about a fortnight with pneumonia and death was due to a number of complications. Mr. Johnson had been associated with the opera organization in various capacities under its various designations, since 1915, except for eighteen months during 1921-1922.

He was born in Lockport, Ill., in 1877, and in his early business career was auditor in the International Harvester Company. Through the interest of Harold McCormick of that organization, who was also president of the Chicago Grand Opera Company, Mr. Johnson was made its auditor in the fall of 1915. Bernhard Ulrich was then business manager. The title was changed that season to The Chicago Opera Association and the following year, on Mr. Ulrich's resignation, Mr. Johnson became business comptroller. He held this position until the beginning of the season of 1920-1921 when he was appointed executive director.

Manager During Crucial Year

That season was a momentous one for the opera company. There were rumors of dissension, caused, it was alleged, by the inclusion of the American tenor Charles Marshall in the company. Mr. Marshall had sung with much success in Europe but had not been heard in America. He was billed for the title role of 'Otello' but Italian members of the company were said to have attempted to stop the production. Mr. Johnson insisted upon its being carried through. It was also thought that an Italian manager of several artists in the company had fomented the trouble in hopes of being made manager of the company. Mr. Johnson resigned in January, 1921, and Mary Garden was made "directa", as she preferred to be called.

Eighteen months later, however, he returned, as "assistant to the president", then



Herbert Morris Johnson

Samuel Insull. The following season, 1924-1925, he was once more business manager and later vice-president and general manager until the collapse of the Insull business interests in 1932.

In 1933, he became associated with a proposal to revive the Civic Opera Company and when this failed, he returned once more to the business world. He was an auditor for Haskins & Sells, accountants, until stricken by illness.

During his years as business manager of the company, Mr. Johnson made frequent trips to Europe in search of new singers. A number of those whom he managed are still connected with the present organization. He is said to have had a large part in planning the new opera house on Wacker Drive which was opened on Nov. 4, 1929. He is survived by his widow, Laura Alexander Johnson.

NEW HAVEN FORCES IN SIXTH CONCERT

Donovan Conducts His Final Program of Season— Recitalists Heard

NEW HAVEN, March 20.—Turning to the lighter side of orchestral music, the New Haven Symphony and Civic Orchestra gave its sixth concert in Woolsey Hall on Feb. 8. Richard Donovan made his second and last appearance of the season as conductor. The feature of the evening was a performance of Debussy's 'Blessed Damsel'. The chorus of women, carefully selected and well directed, was gratifying not only to look at but also to hear. Ably assisting were Grace Donovan, who sang the part of the Damsel, and Dorothy Dudley, who sang the part of the narrator. The concert opened with two movements from Handel's Concerto Grosso in B Minor. The remainder of the list consisted of Dvorak's 'Slavonic' Dance, Opus 46, No. 1; Grainger's 'Mock Morris' Dance; the second movement from Tchaikovsky's Sixth Symphony, Glière's 'Sailors' Dance from 'The Red Poppy', and Verdi's aria, 'Pace, pace, mio Dio', sung by Grace Donovan.

In the past month two of the chamber-music recitals by the faculty of the Yale School of Music have marked the sixth season of these interesting ensemble concerts. The first program was presented in Sprague Hall on Jan. 26. Three of the four works were in all probability first performances for New Haven, and may not be heard again in a score of years; Corelli's Concerto Grosso in D, Op. 6, No. 1; excerpts from Purcell's opera 'King Arthur'; and Stamitz's Quartet in F. The Brahms Horn Trio, which completed the list, is a familiar work in this repertoire.

Under the direction of Richard Donovan a string orchestra composed of School of Music students, along with Hugo Kortschak, Romeo Tata, and Patricia Lang, gave a creditable performance of the Corelli. Grace Donovan, soprano, Ida Reger, contralto, and Lucian Wagner, baritone, were soloists in the Purcell. The regular faculty quartet, made up of Messrs. Kortschak, Tarta, Harry Berman, and Emmeran Stoeber, with Miss Lang substituting for Mr. Stoeber, played the Stamitz. But the performance of the evening was that of John Barrows in the horn part of the trio, along with Mr. Kortschak and Ellsworth Grumman at the piano.

The second ensemble program was given on Feb. 16, with music for the flute, and Georges Laurent, first flutist of the Boston Symphony, featured. A concerto for flute and string orchestra by the Eighteenth-Century composer Johann Adolph Hasse opened the program. The novelty was the performance by the faculty quartet of four fugues from Bach's 'Art of Fugue', transcribed by Roy Harris and Herter Norton. It is great music, filled with richness and intensity. Then in contrast came a sonata for flute and piano by Walter Piston, assistant professor of music at Harvard, and dedicated to Mr. Laurent. Bruce Simonds played the piano part. The recital ended with a performance of the Bach Brandenburg Concerto No. 5.

Bruce and Rosalind Simonds gave their annual two-piano recital in Sprague Hall on Jan. 28, under the auspices of the Business and Professional Woman's Club of New Haven.

Their finished playing was warmly received. Their program listed the Handel Concerto in B Minor; two Bach Chorales: 'Das ist je gewisslich wahr' and 'Schafe Konnen sicher weiden'; and the Mozart Duetto Concertante; Castelnovo-Tedesco's 'Alt Wein'; Germaine Tailleferre's 'Jeux en plein air'; the amusing 'Arkansas Fiddler', set by Lee Pattison; Rachmaninoff's 'Les Larmes' and 'Paques'.

Josef Hofmann gave the fifth recital in the Woolsey Hall Concert Series on Feb. 17, before a crowded house. His program included Haydn's Theme and 'Variations'; Beethoven's 'Fury over the Lost Penny'; Schumann's 'Faschingsschwang'; four Chopin works; Albeniz-Godowsky's 'Tango'; Rachmaninoff's Prelude in A Minor; his own Berceuse and the Liszt Rhapsody No. 12.

The Budapest University Chorus, Viktor Vaszy, conductor, gave a program of Hungarian songs in Sprague Hall on Feb. 2.

MILES KASTENDIECK

ENESCO LEADS DETROIT SYMPHONY IN TOLEDO

Appears in Capacity of Composer, Conductor, and Soloist — Kolar Gives Children's Matinee

TOLEDO, March 20.—Georges Enesco appeared as violinist, conductor, and composer in the Toledo Art Museum on Feb. 19. After conducting the Detroit Symphony in a spirited reading of the Gluck 'Iphigenia' Overture, Mr. Enesco relinquished the baton to Victor Kolar, and gave a beautiful performance of Beethoven's Concerto in D for Violin and Orchestra. Applause followed the Roumanian numbers, heard for the first time in Toledo. These included three excerpts from Otesco's 'De La Matei Citire' and Mr. Enesco's own richly-scored Symphony in E Flat.

The Detroit Symphony also gave a matinee for Toledo school children on Feb. 19, the subject being wit and humor in music as exemplified in 'Turkey in the Straw', White's 'Hippo and Mosquito Dances', Och's 'Variations' and works by Ravel, Tchaikovsky and Haydn. Victor Kolar conducted, and Edith Rhett Tilton lectured.

Ethel Bartlett and Rae Robertson gave many unusual two-piano arrangements on Feb. 10 in the Peristyle. Toledo artists heard in the Art Museum this month include Arthur Croley, organist; Dorothy Bell and Wilma Throm, duo-pianists; Roger White, baritone; the Madrigal Club, Herbert S. Boynton, conductor; Pro-Arte Trio; Eurydice Club under Zella B. Sand; and Helen Pritchard, harpist. A chamber-music concert in the New Secor presented Paul Bishop and Gerald McLaughlin, violinists; Ruth Earhart, 'cellist; Lucile Dodge More and Elmer Gertz, pianists; and the Amphion String Quartet in works by Volkmann, Powell, and Schubert.

Artur Rodzinski recently conducted the Cleveland Orchestra in a program of music by Bach-Casella, Shostakovich, Wagner, Albeniz, and Stravinsky. Rudolph Ringwall also led a program matinee for children in the Art Museum.

Ruggiero Ricci has been among the recent recitalists with Bernard Frank as accompanist. Chamber music by Beethoven, Mozart, and Dohnányi was played by the Amphion Quartet in another of their programs at the New Secor Hotel. Mary Van Doren and Charles Gregory, pianist and flutist, respectively, were the assisting artists.

H. M. C.

HOWE CONDUCTS WORCESTER ORCHESTRA

Woman's Chorus Has First Appearance—Choral Clubs Heard

WORCESTER, March 20.—The Worcester Philharmonic, led by Walter Howe, gave its opening concert of the season in Mechanics Hall on Jan. 21 before more than 1000 listeners. The Franck Symphony in D Minor was played well, as were works of Nicolai and Handel. A Woman's Auxiliary chorus of more than 100 voices made its first appearance, offering compositions of Stoessel, Loeffler, and Deems Taylor.

Poldi Mildner, pianist, and Raya Garbousova, 'cellist, were excellent in the Civic Music Association's fourth event at the Auditorium on Jan. 11.

The first free Sunday afternoon concert of the Art Museum's winter series was given on Jan. 24 by Putnam Aldrich and Alfred Zighera, in a program for harpsichord and viola da gamba.

The Melophonic Club of North High School gave a miscellaneous program on Jan. 22, closing with portions of Bach's 'Coffee Cantata', dramatized as an operetta by Mabel S. Reed, musical director. The Providence Street Junior High School gave an operetta, 'Greeting the Gypsy Queen', on Jan. 21, assisted by the All-High School Little Symphony.

The Aletheia Grotto Glee Club of twenty-four male voices, directed by Arthur J. Dann, gave a highly satisfactory half-hour of music for the Worcester County Mechanics Association in

Mechanics Hall on Jan. 25. Lauritz Melchior, tenor, and Ginette Nevue, violinist, were heard at the Auditorium on Feb. 23 in the fifth Civic concert. The Fine Arts course at Clark University presented Igor Stravinsky at the piano on Feb. 2 in a program featuring his own compositions. Samuel Dushkin, violinist, was the assisting artist. The Greek Byzantine vocal ensemble was heard at the Art Museum on Feb. 28. Christos Vrionides directed the group. The concert was free to the public and attracted a large audience.

On Feb. 7 at the Auditorium the Worcester YD Club sponsored a concert entirely by local talent for the benefit of the Red Cross flood relief fund. Orchestral, band, glee-club, and choir groups were heard; also numerous soloists. Bruce and Rosalind Simonds were heard at the Art Museum on March 7 in a two-piano program of outstanding merit. Nicolas Slonimsky and his chamber orchestra of Boston gave a concert in Mechanics Hall for the Worcester County Mechanics Association on March 8. Doric Alviani, baritone, assisted.

The Auditorium offered on March 14 the first of a series of Sunday afternoon concerts free to the public. Alfred W. G. Peterson, organist, and William B. Blackney, tenor, were assisted by instrumental groups including Myrtle Olson and Ivar Nelson, violinists; Alma LaPalme, 'cellist; Mildred Ericson and Arvid C. Anderson, pianists; and Clarence Helsing, organist.

J. F. K.

MEMPHIS RECITALS

College Faculty and Visiting Artists Presented

MEMPHIS, March 20.—On March 6 the Memphis College of Music presented members of its faculty in a recital dominated by the works of Mozart. Burnet C. Tuthill presented the Clarinet Concerto, with Mary James Head playing the orchestral part on the piano. Catherine Greenlee was heard in the Thirty-two Variations of Beethoven and the Chopin Ballade in F, and proved herself a very competent chamber-music pianist in the Mozart Trio in E Flat for piano, clarinet, and viola, in which the other parts were assumed by Mr. and Mrs. Tuthill.

To close the Cortese Brothers' series of five subscription concerts Giovanni Martinelli, assisted by Colette d'Arville and Giuseppe Bamboschek, gave a song recital on March 9 in the South Hall of Ellis Auditorium to a capacity audience. The patrons were well pleased with the singing, and called for many encores. In voice production and phrasing Mr. Martinelli leaves nothing to be desired. His old Italian arias were delivered with a smoothness and ease that were perfection itself. To the more recent operatic selections he added a fine dramatic fervor. But his French and English songs still sounded Italian. Miss d'Arville is very good to look upon, and was successful with her French and Spanish songs and in her duets with the tenor.

Under the auspices of the Beethoven Club, Joseph Haber, resident violinist, presented an exacting program at the Goodwyn Institute on March 15. He showed a well developed technique that was equal to all the demands of the Mendelssohn concerto and the many other items of the program. In interpretation he showed an earnestness and sincerity to which the audience re-

sponded enthusiastically. Mrs. Ethel Brown provided efficient accompaniments.

On March 4 James Sykes, head of the music department of Colorado College in Colorado Springs, visited Southwestern College and presented a recital of the piano music of Robert Schumann. His coming was sponsored by the Association of American Colleges.

B. C. T.

ANNOUNCE SCHOLARSHIPS

Cummington School Offers Courses in Music, Writing, Painting

CUMMINGTON MASS., March 20.—The trustees of the Cummington School again announce five full scholarships for summer study, one each in piano, violin, 'cello, writing, and painting. The teaching staff includes piano, Lonny Epstein, Institute of Musical Art; violin, Hugo Kortschak, Yale School of music, Neighborhood Music School; 'cello, Emmeran Stoeber, Yale School of Music; writing, Sidney Cox, Dartmouth College; painting, Herman Maril, Baltimore artist.

Each full scholarship provides living and instruction for ten weeks, valued at \$400 each. These are open both to young men and women.

Rose Dirmann Heard as Soloist in Bach Oratorios

Rose Dirmann, soprano, appeared in two Bach oratorios on March 21, the St. John Passion at Calvary Church, and the St. Matthew at First Presbyterian, New York. On March 4 she was heard in recital in New Orleans, and on March 14 was soloist in Verdi's Requiem at Holy Communion Church, New York. On Feb. 1 she was soloist in Bach's 'Magnificat' with the Bach Society of Newark, N. J., and on Feb. 23 in Dvorak's 'Stabat Mater' at First Presbyterian Church, New York.

MUSIC CONFERENCE HELD AT N.Y.U. DETROIT SYMPHONY ENLISTS SOLOISTS



E. J. Kelty

At the Speaker's Table, at the Luncheon Held at the Hotel Brevoort, From the Left, Are: Vernon Smith, Horace Johnson, Mrs. M. Claude Rosenberry, Dr. E. George Payne, Marion Flagg, Dr. George H. Gartlan, Dr. Ernest G. Hesser, Dr. Marshall S. Brown, Mrs. E. George Payne, Dr. Karl Gehrken, Mrs. George H. Gartlan, Mrs. Franklin Dunham, Dr. Ralph E. Pickett, Mrs. Ernest G. Hesser and Dr. M. Claude Rosenberry. Five Hundred Supervisors and Teachers from Several States Attended the Conference, Over Which Dr. Ernest G. Hesser, Chairman of the Music Education Department of New York University, Presided

NOTED GUESTS WITH CINCINNATI PLAYERS

Ganz Leads 'Animal Pictures' and Plays Piano Concerto—Tibbett Sings Wagner

CINCINNATI, March 20.—At the concerts of the Cincinnati Symphony on March 12 and 13, Rudolph Ganz was soloist and guest conductor in a performance of his amusing 'Animal Pictures'. Mr. Goossens led the players in Walton's 'Facade', and Mr. Ganz performed Saint-Saëns' Piano Concerto No. 5 in F, with effortless precision. Rimsky-Korsakoff's Sinfonietta in A Minor, and Goldmark's 'In the Spring', were placed at the extremes of the program.

Mr. Ganz's caricatures, a slightly mad hodgepodge of such denizens as 'The

Donkey', 'Capering Kittens', 'Gallop-ing Horses', 'Chipmunks' and 'Fleas', all designed, as their creator remarked, for children, between eight and eighty, cleared the hall of the last vestiges of solemnity. Both Mr. Ganz and Mr. Goossens interspersed the concert with amusing remarks, inspired, perhaps, by the distinctly Spring-like atmosphere of the program.

Lawrence Tibbett was soloist on March 5 and 6 in the 'Credo' from 'Otello', 'Eri Tu' from 'The Masked Ball', and Wotan's 'Farewell' from 'Die Walküre'. All were sung with a generous display of the artist's musicianship and dramatic capacities. Mr. Goossens's orchestral contribution included Beethoven's 'Fidelio' Overture in E, and Schumann's Fourth Symphony, admirably played. RICHARD LEIGHTON

CAPITAL TO HEAR COOLIDGE PROGRAMS

Hindemith to Make American Debut During Chamber Music Programs

WASHINGTON, March 20.—The eighth festival of five programs of chamber music to be given under the provisions of the Elizabeth Sprague Coolidge Foundation, will take place in the auditorium of the Library of Congress on April 9, 10 and 11.

Paul Hindemith will make his first American appearance in a program on April 10, devoted entirely to his own works, playing his Sonata, Op. 25, No. 1, for viola alone. Other works on the program are the Sonata for flute and piano, to be played by Georges Barrère and J. Sanromá, and the Sonata No. 3 for piano, to be played by Mr. Sanromá.

On April 11 the Coolidge Quartet will play the Quartet in E Minor, by Jerzy Fitelberg, winner of the Elizabeth Sprague Coolidge prize for 1936, for the first time. At the final program on the evening of April 11, the first American

performance of Mr. Hindemith's concerto for viola and small orchestra 'Der Schwanendreher', will be given. Carlos Chavez will conduct, and the composer will be the soloist.

Ensembles taking part in the three-days proceedings include the Coolidge Quartet, William Kroll and Nicolai Berezowsky, violins; Nicolas Moldavan, viola, and Victor Gottlieb, 'cello; the South Mountain Quartet, Kathleen Parlow and Edwin Ideler, violins; Conrad Held, viola; William Willeke, 'cello. Assisting artists will be Alice Ehlers, harpsichordist; Gunnar Johansen, pianist, Mr. Barrère and Mr. Sanromá.

NATIONAL MUSIC LEAGUE TO BEGIN RADIO SERIES

WOR to Carry Thirteen Programs in Which Critics and Noted Artists Will Take Part

The National Music League has chosen Station WOR of the Mutual Broadcasting System as the medium for its first entry into the radio field with a series of thirteen weekly broadcasts by artists of international repute, beginning on April 8.

The programs will include a wide

variety of fine music, and are designed to stimulate, via radio, new and wider interest in that music. The series will be entitled 'Music and You.' Symphonic, operatic, choral, instrumental, and chamber music will be performed in a manner to enrich public comprehension and enjoyment. The programs will draw upon the musical resources of WOR, and will enlist distinguished guest artists and music critics through the co-operation of the Artists' Advisory Committee of the League.

Responsible for the preparation and production of programs is a committee, of which Harold Vincent Milligan is chairman. Elizabeth L. Calhoun is general director of the series. A feature of the programs will be the opportunity given listeners to participate by means of asking questions concerning the nature of the music and their own problems as listeners. These questions will be answered over the air by leading Metropolitan music critics.

SAMUEL BARBER'S MUSIC GIVEN AT SPECIAL CONCERT

Salmond and Former Curtis Students Offer Works of Young American

PHILADELPHIA, March 20.—Samuel Barber, young American composer, was honored by the performance of a program of his compositions in Casimir Hall, Curtis Institute of Music, on March 7, the affair having been arranged as a surprise party by Mary Louise Curtis Bok, president of the Institute, of which Mr. Barber is a graduate. Participating were Rose Bampton, mezzo-soprano, of the Metropolitan Opera; Benjamin deLoache, baritone; Felix Salmond, 'cellist; Edith Evans Braun and Ralph Berkowitz, pianists; and the Curtis String Quartet (Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola; and Orlando Cole, 'cello). All except Mr. Salmond, head of the 'cello department, were erstwhile associates of Mr. Barber as students at the Curtis Institute.

The program, listing compositions which ranged from works composed in 1927 to some of recent creation, offered convincing examples of Mr. Barber's

Rachmaninoff Plays Concerto Under Kolar—'Cellist Heard in Dvorak Work

DETROIT, March 20.—Sergei Rachmaninoff drew to Orchestra Hall on Feb. 25, the largest audience of the Detroit Symphony's subscription season. The pianist was in good form and played his own Second Concerto in C Minor. There were but three numbers on the program led by Victor Kolar, Prokofieff's 'Classic' Symphony, Op. 25, and the other work was Schumann's Fourth Symphony in D Minor, Op. 120.

The ninth Saturday evening concert by the Detroit Symphony on March 6, has Jascha Schwartzman, 'cellist of the orchestra, as soloist. A good sized audience assembled to hear him play the Dvorak Concerto for 'cello and orchestra in B Minor, Op. 104. His tone was pleasant and the audience applauded the fresh and vital melody. The balance of the program was by Rimsky-Korsakoff, opening with the Overture to 'The Czar's Bride', and after the intermission, the suite, 'Schéhérazade'. The orchestra gave a brisk performance and was well received.

YMCA Symphony Plays

The Association Symphony of Detroit YMCA, Valter Poole, conductor, and the Border Scottish Choir, gave an interesting concert on March 3 at the Scottish Rite Cathedral. They also presented a 'cellist, Ardyth Walker, who gave a good performance of the Saint-Saëns concerto. The Scottish Choir which hails from Windsor, Canada, was under the capable direction of H. Whorlow Bull.

It sang eleven works in complicated arrangements. The orchestral portion of the program included a new work called 'Suite in the Olden Style' for chamber orchestra, by a young English Composer, Arthur Wade. This was followed by the 'London' Symphony of Vaughan Williams, a pretentious composition. There was a good audience.

RUTH C. BROTMAN

talents and skill as a composer in the smaller forms. Miss Bampton, accompanied by Mrs. Braun, was heard in the songs 'Daisies' and 'Dance' (texts of James Stephens); and, with Mr. Barber at the piano, in 'Rain Has Fallen', 'Sleep Now', and 'I Hear an Army' (texts by James Joyce). She also joined with the Curtis Quartet in the rendition of the setting of Matthew Arnold's 'Dover Beach' for voice and string quartet. Mr. deLoache, with Mrs. Braun as accompanist, sang a group of songs comprising 'With Rue My Heart Is Laden' (text by Housman), 'Bessie Bobtail' (text by Stephens), and 'Beggar's Song' (text by W. H. Davies).

Mr. Salmond and Mr. Berkowitz collaborated in a gratifying performance of a sonata for 'cello and piano, one of the finest numbers of the evening as to structure, style, and content. The program also offered two movements, Allegro appassionata and Adagio, from a quartet in B Minor, composed last year. These were admirably played by the Curtis String Quartet. W.E.S.

The Children's Corner



Mrs. Edward MacDowell (Centre), Guest of Honor at a MacDowell Program by Piano Pupils of Ethel Glenn Hier, Is Photographed with the Participants and Miss Hier (Right)



Paul Parker

Elisabeth Rethberg with a Group of Girl Scouts. The Metropolitan Opera Soprano Was a Guest Artist on One of Two Broadcasts Celebrating the Silver Jubilee of Girl Scouting in America



Gertrud Wettergren and Young Pupils of the Neighborhood Music School After a School Concert in Which the Metropolitan Opera Contralto Was a Guest Soloist

Paul Parker

Right: Elisabeth Schumann Visits a California Ranch. In the Group, Beginning Third from Left, Are: Winfield Sheehan, Mme. Schumann, Maria Jeritza (Mrs. Sheehan) and Gaetano Merola



Meta Schumann Bids Her Artist Pupil, Anna Steck, a 'Bon Voyage' as the Latter Sails on the Deutschland



Lambros Demetrios Callimahos, Greek-American Flutist, Revisits the Land of His Birth, with Special Attention to the Acropolis, Between a European Tour and His First Trip to America



Walter Mills, Baritone, in Miami, Where He Appeared Recently as Soloist with the Miami Symphonic Band



Raya Garbousova, 'Cellist, and Ignaz Friedman, Pianist, Meet in Winnipeg During Their Respective Concert Tours

On Tour and Vacation

Elisabeth Schumann

Soprano, Vienna State Opera

WINS ACCLAIM OF AMERICAN AUDIENCES

IN NEW YORK

Times, Jan. 18, 1937, By H. T.

Miss Schumann's art is familiar to New York audiences. In this, her only local appearance of the season, **she showed what the intelligent singer can do to make a song profoundly expressive.** She sings with smoothness, sensitivity and delicacy. She sang four Scotch songs with violin, 'cello and piano, from Op. 108, sang them with an adroit realization of their humor and sentiment.

Miss Schumann also sang "Andenken," "Wonne der Wehmut" and "Der Wachtelschlag." The audience, which had braved the rain, responded warmly to Miss Schumann's singing.

American, Jan. 18, 1937, By Winthrop Sargent

The concert was the occasion for the first New York appearance in several seasons of the Lieder singer, Elisabeth Schumann. **And an appearance by Mme. Schumann, as all who love the art of the Lied will tell you, is an event in itself.**

The singer, whose charm of manner and magnificently schooled artistry are unailing in their appeal, sang four of the seldom-heard Scotch Songs with violin, 'cello and piano, Op. 108. A second group included the songs, "Andenken," "Wonne der Wehmut" and "Der Wachtelschlag." Mme. Schumann sang the Scotch Songs with exquisite style. And the more ponderable items that followed had treatment that was **as rare as it was beautiful.**



IN NEW YORK

Herald Tribune, Jan. 18, 1937, By J. D. B.

The New Friends of Music gave their eighth concert in Town Hall yesterday afternoon. . . . Elisabeth Schumann, soprano, in her first appearance here for several seasons.

Mme. Schumann sang "The Sweetest Lad Was Jamie," "Dim, Dim Is My Eye," "Oh, Thou Art the Lad of My Heart, Willy" and "Faithful Johnie," with an unaffected simplicity of manner in keeping with their folk quality. She was especially happy with the last of these, her voice having warmed in the process of singing and her enunciation having gained in clarity.

Sun, Jan. 18, 1937

The return of Elisabeth Schumann, soprano, gave a special character to yesterday afternoon's concert of the New Friends of Music in Town Hall. Miss Schumann sang four of the Scotch songs of Beethoven's Opus 108. Included in a second group were "Andenken," "Wonne der Wehmut" and "Der Wachtelschlag."

Brooklyn Daily Eagle, Jan. 18, 1937, By B. H. Haggin

And for the songs **there was the exquisite art** of Elisabeth Schumann. This art was most enchantingly manifested in the songs with piano accompaniment.

IN DENVER

Denver News, Feb. 13, 1937, By Anne Stein Roth

GERMAN LIEDER IDEAL FOR VOICE OF ELISABETH SCHUMANN

Elisabeth Schumann, Viennese soprano, making her first appearance in Denver, **charmed a large audience** with her exquisite singing of German lieder. These lieder seem very close to her heart—she treats them so lovingly, so tenderly, endowing each with a special character. **Warm, rich low tones, carefully controlled, give her interpretations a glowing vibrancy.**

Scottish melodies arranged by Beethoven for voice and string trio were performed for the first time in Denver, displayed more fully the singular beauty of Elisabeth Schumann's lyric voice.

In the Schubert group, Mme. Schumann evidenced her **impeccable interpretive taste** in phrasing and contrasted shadings. "Die Vogel," full of an amazing variety of colors, was so enthusiastically applauded that she sang it again. In fact, several numbers were recalled for a second hearing, in this and following groups.

"Feldeinsamkeit," the third of the Brahms lieder, gave Mme. Schumann's beautifully controlled pianissimo full play. Such silvery high tones, spun out as one thread, have not been heard here in many a day. The familiar "Wiegenlied" of Brahms was sung with a simplicity and tenderness which would in itself place Mme. Schumann in the front rank among lieder singers.

We have had all too few concerts of this kind in Denver. This artist's program, which was free from the usual operatic aria and concert pieces, was a welcome change from the type of recital customarily heard.

IN WINTER PARK (FLA.)

Eve. Reporter-Star, Jan. 23, 1937, By Edwin Granberry

MADAME ELISABETH SCHUMANN DELIGHTS AUDIENCE AT ANNIE RUSSELL THEATER

It is doubtful if the stage of the Annie Russell theater, or any other stage for that matter, ever opened its curtains on a finer artist than it did last evening in the person of Madame Elisabeth Schumann. Dispensing with the usual operatic fare and the spectacular display so many concert singers fall back upon in concealing a lack of musicianship, Madame Schumann last night confined herself to the pure beauty of the German lieder, ranging from Mozart to Richard Strauss. These songs are so unpretentious, so devoid of everything but the purest musical expression that few singers would have the hardihood to make an entire program of them. Their subtleties and their exquisite detail search the utter limits of an artist's equipment. There can be no hurrying over the infinite little turns and phrases, no slighting of the lights and shades of the tonal coloration. The singer is thrown back upon the stark simplicities which only the very great artist may cope with.

And it was a great artist indeed Madame Schumann proved herself to be last evening, warming the audience to a pitch of enthusiasm not always met with in the Annie Russell theater.

Her noblest singing was in the Schubert and Schumann groups. Not again, until Madame Schumann sings it, may we hope to hear such majesty imparted to the "Du bist die Ruh." Notable also was Schumann's "Jungling an der Quelle," and the "Morgen" of Richard Strauss.

Aside from her innate musicianship, Madame Schumann's **outstanding qualities are her beautiful diction, her effortless legato and the bell-like clarity of tone.**

IN AMERICA, NOVEMBER TO JANUARY

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